

Cathedrals

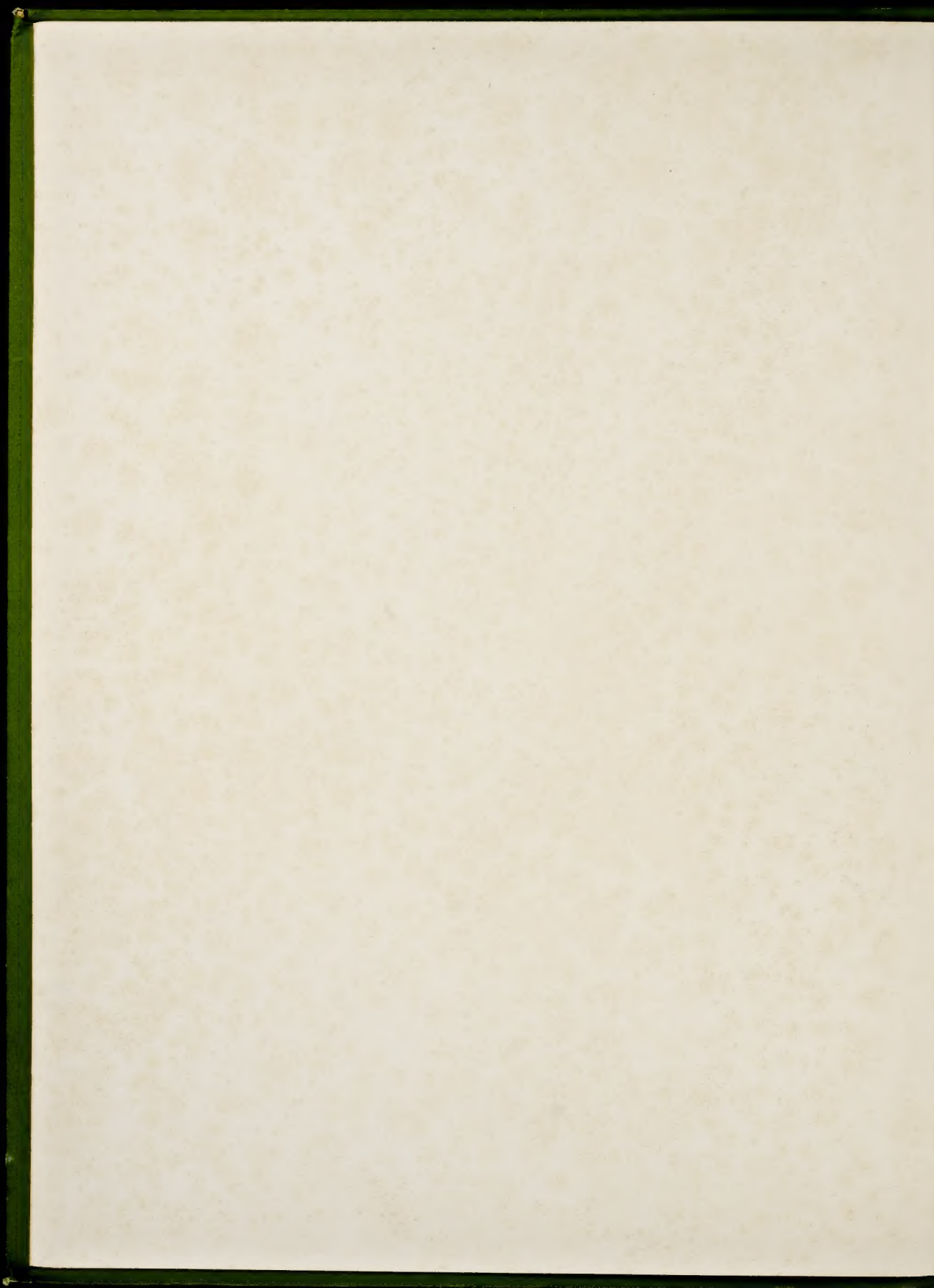


of
England
and
Wales

and their History







cou/cm 7/81

13846

THE CATHEDRALS
OF
ENGLAND AND WALES.







ST. PAUL'S CATHEDRAL.

Mr. (C. M. D. A.)
J. W. D. A. M. D. A.



The Cathedrals of England and Wales.

BY
CHARLES WHIBLEY, B.A.

(Formerly Scholar of Jesus College, Cambridge)

WITH A PREFACE BY
THE RIGHT REV. HENRY C. POTTER, D.D., LL.D.
BISHOP OF
NEW YORK

ILLUSTRATED
With
SIXTEEN COLOURED PLATES
After Water-colour Drawings by A. WILDE PARSONS

NEW YORK
E. P. DUTTON AND COMPANY
31 WEST TWENTY-THIRD STREET
1888

COPYRIGHT

E. P. DUTTON AND COMPANY.

PRODUCED AND PRINTED BY ERNST NISER AT NEUMUNK.
CITY OF GERMANY.



Warrior's Chapel

Westminster Abbey, London

List of Illustrations.

COLOURED PLATES BY A. W. PARSONS

ST. PAUL'S, FROM THE S.W.	Frontispiece	EXETER, FROM THE S.E.	Page 30
CANTERBURY, FROM THE S.W.	Page 2	NORWICH, FROM THE S.E.	" 36
DURHAM, W. FRONT	" 6	YORK, W. FRONT	" 40
LINCOLN, FROM THE S.W.	" 10	SALISBURY, FROM THE BISHOP'S PALACE	" 44
HEREFORD, FROM THE N.W.	" 14	GLOUCESTER, FROM THE N.W.	" 48
ELY, W. TOWER	" 18	WORCESTER, FROM THE N.E.	" 54
CARLISLE, FROM THE N.W.	" 22	LICHFIELD, FROM THE S.W.	" 56
CHESTER, FROM THE N.E.	" 26	WELLS, W. FRONT	" 60

VIGNETTES

CANTERBURY, WARRIORS' CHAPEL By A. W. Parsons	SOUTHWELL, W.	By Allan Barrand 32
SALISBURY, CLOSE OF SARUM	PETERBOROUGH, W. FRONT	" A. F. Lydon 34
LINCOLN, DOORWAY	RIPON, E.	" A. F. Lydon 35
ELY, DOORWAY	OXFORD	" A. F. Lydon 38
CANTERBURY CLOISTERS	ST. DAVID'S	" A. W. Parsons 39
Do. INTERIOR	LINCOLN, N. PORCH	" Allan Barrand 41
Do. BAPTISTERY	LICHFIELD, W. DOOR	" A. W. Parsons 43
WINCHESTER, N.W.	BRISTOL, N.E.	" A. W. Parsons 45
ST. ALBAN'S, N.E.	ST. ASAPH	" A. W. Parsons 46
ROCHESTER, W. FRONT	NEWCASTLE	" A. W. Parsons 48
HEREFORD, ALTAR SCREEN	BATH	" W. G. Addison 50
ELY, LANTERN TOWER	BANGOR	" Allan Barrand 50
WORCESTER, NAVE, E.	ST. PAUL'S, FROM LUDGATE HILL	" Allan Barrand 52
ST. ALBAN'S SHRINE	ST. PAUL'S, INTERIOR	" Allan Barrand 53
LINCOLN, COLUMN, CHAPTER-HOUSE A. W. Parsons 23	MANCHESTER, S.E.	" Allan Barrand 55
DURHAM, SANCTUARY KNOCKER	LIVERPOOL, S.W.	" A. W. Parsons 55
LINDAFF, W. FRONT	TRURO, S.E.	" A. F. Lydon 57
CHICHESTER	EXETER, PULPIT	" A. W. Parsons 60

Contents .

	PAGE		PAGE
INTRODUCTION	5	PETERBOROUGH	83
CANTERBURY	8	RIPON	33
LINCOLN.	10	OXFORD	36
ST. ALBANS	12	ST. DAVID'S	37
WINCHESTER	13	WELLS	39
ROCHESTER.	15	YORK.	41
HERFFORD	16	LICHFIELD	42
ELY	18	SALISBURY	44
WORCESTER	20	BRISTOL.	45
GLOUCESTER	21	ST. ASAPH	46
CARLISLE	22	NEWCASTLE	47
DURHAM.	23	MANCHESTER	48
NORWICH	25	BANGOR	49
CHESTER	26	BATH.	50
LLANDAFF.	28	ST. PAUL'S	51
CHICHESTER	29	LIVERPOOL	52
SOUTHWELL	30	TRURO	53
EXETER	31	EPILOGUE	54





Preface.

THE increased facilities of modern travel have made Americans, of late years, widely familiar with the English Cathedrals, and a growing appreciation of their varied interest and beauty has contributed to prepare the way for such a volume as this. More extended histories of the English Cathedrals already exist; but the costly and now rare works of Winkles and others are out of the reach of most readers, and contain much that is of value mainly to specialists. There is room for something not so extensive, and yet sufficiently rich in fact and illustration, and it is the aim of this volume to supply such a want, and to provide a Souvenir for those whose privilege it has been to visit the Cathedrals of England and Wales.

In one sense, the age of the Cathedrals can never come again. The Church finds itself amid conditions differing widely, in many respects, from those of the generations that witnessed the large planning and slow building of Ely, Durham, Canterbury, and their peers; and the tasks to which it is called are more urgent and "practical," as it seems to many, than the building of stately sanctuaries.

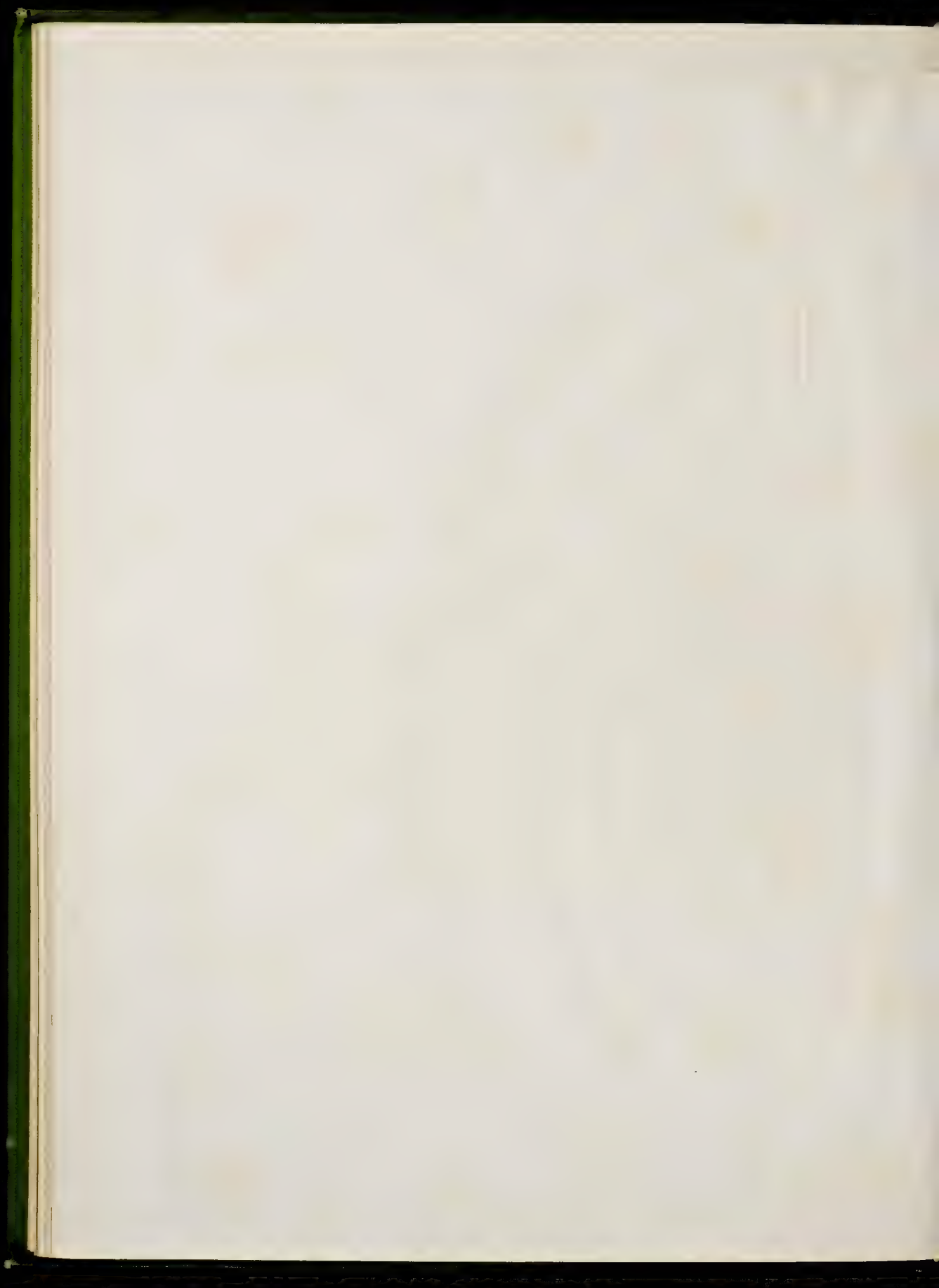
And yet the least devout mind owns the spell of a Cathedral, and recognises its impressive witness amid the impatient pressure of things temporal, to the enduring interests of a life and world that are eternal. And nowhere is a temper that owns the sanctions of such a world, and the means for its education and development, more needed than in our fevered and material American civilisation. To build something that will endure, and to build our best for God, these may well be aims which enlist the enthusiasm of a Christian people; and if these pages contribute in any measure to awaken and deepen such enthusiasm, they will not have been printed in vain.

HENRY C. POTTER.

NEW YORK.

St. Mark's Day, 1888.







CANTERBURY CATHEDRAL.

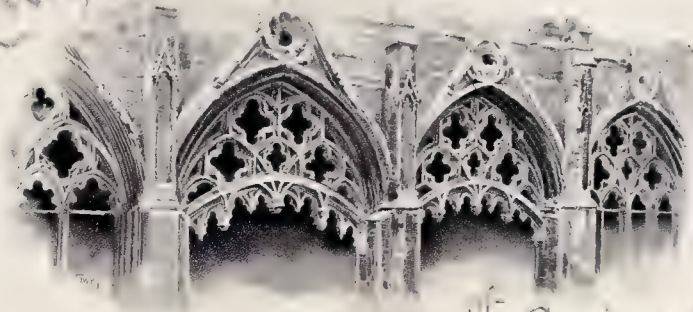
South View.

*But let my due feet never fail
To walk the studious cloisters pale,
And love the high embowed roof,
With antic pillars massy proof,
And storied windows richly dight,
Casting a dim religious light :
There let the pealing organ blow,
To the full voiced choir below,
In service high, and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all heav'n before mine eyes.*

MILTON.



Cathedrals



of England and Wales.

ONE of the greatest glories of England is, undoubtedly, the beauty of her cathedral churches. In many a quiet corner of the land, miles away from a large centre of population, we see standing out strongly against the sky a Gothic Church, with its massive towers and graceful arches. Often it occupies a piece of rising ground apart from the habitation of men, and, as the sun sets over its western portal, its solitary majesty impresses the beholder with a sense of weirdness which he would scarcely experience elsewhere in Europe. Sometimes, it is true, the cathedral church has been built in the midst of a thriving district, in which, as was the case with Norwich, the city preceded it. Sometimes, too, a busy town has grown up round the cathedral, industries have been developed in its neighbourhood, and a crowded market, perhaps, established under the very shadow of the sacred walls. And even then the domain of the church has not been encroached upon, and an open space has been left from which we may look up to the grand, though simple, outline of the house of prayer.

In many cases, however, as at Ely, the church stands in a bleak, sparsely populated country, and makes us wonder what the monks of old were thinking of, when, in apparent defiance of practical utility, they reared their noble monuments in a desert. Nor is it enough to allege in explanation that the services and ceremonials of the early church required vast spaces for their performance. We must realise at

once that the primary object of the magnificent abbey and cathedral churches of England was not one of worship. Their enormous size, which is, as a rule, out of all proportion to the surrounding population, convinces us that they were erected with an entirely different purpose. Their pious founders were animated by a spirit of reverence and devotion which took no count of utility, and with loving hands made their churches as beautiful and imposing as possible, to serve as monuments to the glory of God.

When we pass beneath the arched doorway and gaze up at the "storied windows richly dight," through which the sunlight falls in a thousand colours on to the white pillars opposite; or when, at twilight, we hear the

"Pealing organ blow
To the full-voiced choir below,"

we feel that it is possible sometimes to escape from the hurry of modern life, and, as it were, to stand aside and let the crowd go by. And then, if we stroll through the cloisters and into the quiet close, where, centuries ago, monks prayed and caroused, studied and slept, we seem to get a peep into the middle ages; the spirit of mediævalism hovers over the place just as it does over the nooks and corners of many a small German town. At such times as this we forget that a cathedral is really the seat of a bishop and the centre of a mighty organisation; we only regard it as a treasury of holy

monuments and revered associations. Time, too, has hallowed these ancient churches, and history has left its mark on gateway, tower, and window.

The majority of them did not spring at once into being, but grew up gradually; added to now and then by a pious abbot; altered century after century to conform to successive canons of taste; plundered now and again to satisfy the cupidity, or pay for the campaigns of ambitious monarchs; and too often mutilated and defaced by the misplaced ardour of fanatics. And yet this very compositeness increases their interest a hundredfold. The vicissitudes through which they have passed have given them a historic as well as an æsthetic value.

The history of the Church, in early times at any rate, was the history of the country, and the vaulted roof and grey-grown traceries of many a cathedral are to-day historical documents no less valuable than records of wars or dry-as-dust chronicles. Curiously enough, too, all the cathedrals have suffered the same shocks, and endured common disasters. The Reformation came as a blow upon them all, and the zeal of the Puritans made itself felt upon every one of them. They all experienced the neglect of the 18th century, and suffered from the ignorant restorers of a hundred years ago. In our own time they have, with scarcely an exception, known the benefit of the Gothic revival, and been saved from dilapidation by the intelligent care of such artists as Sir Gilbert Scott. The Story of the Cathedrals, then, is the life-story of many generations of skilful architects and earnest bishops, whose energy and devotion made it possible to build them, and whose zeal and knowledge have repaired what time, fire, and fanaticism have destroyed.

It should be explained, at the outset, that there is no real distinction, either of architecture or plan, between a cathedral church (or cathedral, as it is generally called) and an ordinary parish church. When we speak of a building as a cathedral, we mean nothing more than that it contains a Bishop's throne. Many of our grandest cathedrals were originally only the houses of prayer attached to the larger abbeys. For instance, the great Norman Church at Ely did not become a cathedral until it was nearly finished; the churches at Peterborough and Gloucester remained in the hands of the monks until the suppression of the monasteries at the Reformation; while St. Albans was only made a bishopric in 1877, when the noble abbey was very properly chosen as the centre of the newly-constituted diocese. This fact must be borne in mind, as later on we shall have to say something about the monasteries and their abbots, who were, as a rule, not only ecclesiastics, but architects.

Before the introduction of Christianity into England, the religion of the English was that of the rest of the German race. They worshipped Woden, the mighty god of war, the patron of letters, on whose shoulders sat two ravens, named Thought and Memory; next to him they revered

Thor, the cloud-compeller, who sent the thunder and rain; and the peace-loving Freya, whose gifts were sunshine and fruitfulness. To the English, too, every wood and lake was the home of sprites and nixies; and from these fancies sprung up a kind of nature-worship, which required for its administration neither priest nor temple. It is not to be wondered at, then, that our remote forefathers had little or no religious architecture. They did not unite in the worship of their gods, but each on his own hearth offered up his own sacrifice.

But with the conversion of our island to Christianity a great change took place. At the end of the 6th century, Ethelbert, who was King of Kent, married Bertha, daughter of King Charibert of Paris. This, though unimportant in itself, led to important results, for Bertha was a Christian, and she brought with her to Canterbury a Christian bishop. The Church of St. Martin at Canterbury, which was then a ruin, but is said to have once been a church of the British Christians, became the centre of the new worship. Encouraged by Bertha, Gregory the Great, Bishop of Rome, sent Augustine over to England in 597 to preach Christianity. Sixty years later, after a terrible struggle, the new faith triumphed over heathenism, and the Church of Christ was firmly established in England.

A period of architectural and ecclesiastical activity began at once; dioceses were formed and cathedrals and churches built in every district of the country. Of these Saxon churches very few traces now remain. They were of stone, and being built under Roman auspices, and on the Roman model, almost invariably had a semi-circular apse at their east end. Their walls were of the rudest workmanship; the heads of their doors and windows were either round or triangular; for the capitals and bases of their columns they had only square blocks of stone, roughly cut; and their ornament throughout was of the meagrest description. These churches, however, served their purpose for some hundreds of years; but fire and the incursions of the Danes destroyed a large number of them. Those that did survive until the Norman Conquest were razed to the ground—partly, perhaps, because they were made the strongholds of the most determined opponents of William of Normandy, and partly because they were repugnant to the principles of architecture in which the conquering Normans had been educated. Whatever was the cause of their destruction, we can scarcely for a moment regret it. Any interest which they might have possessed, had they survived to our own day, would have been purely antiquarian; and we may well congratulate ourselves that the productions of a people unskilled in the arts perished to make way for some of the most splendid examples of architecture which Europe has ever known. The Story of the English cathedrals, as we see them to-day, in reality begins with the Conquest of England by the Normans. As we shall see, a brilliant outburst of activity followed William I.'s invasion of our





DURHAM CATHEDRAL.
NORTH-SEA.

island. After the Conquest of England by William of Normandy, an extraordinary religious revival took place. The new king realised at once how powerful a check a well-organised church would be to the ambition of the baronage. He therefore lost no time in deposing Stigand from the see of Canterbury, and appointing the Norman Lanfranc archbishop in his stead. A similar change was made in every diocese and abbey in England. Normans were everywhere elected abbots and bishops, and, aided by the immense wealth of the king, they began at once to cover England with abbeys and cathedrals, built on the vast scale to which their own country had accustomed them. We are lost in amazement at the gigantic enterprises which these ecclesiastical architects undertook. The existing churches, the work of the Saxons, they pulled down and rebuilt with a lavish splendour which was then unparalleled. In every corner of the land they built up new churches in the style which they had learned at home, carrying out in many cases plans which they had already employed on the other side of the Channel. Speaking of Norman architecture, Prof. Freeman says: "Majestic and awful rather than beautiful, no style is more truly religious or more imbued with the spirit and position of the church in its own day;" and he goes on to say that no period has "produced structures whose number, size, splendour and richness, bear more honourable testimony to the zeal and bounty of their founders." And this does not at all over-state the case. Some idea may be given of the influence of the Normans on our architecture by the statement, that of all our cathedrals only seven show no trace whatever of Norman workmanship. In some churches, it is true, these traces are only discernible to the antiquarian eye; existing, perhaps, nowhere but in the crypt or in the foundations; still, the fact that they are there at all is no less significant.

As we have already indicated, the most prominent characteristic of Norman architecture is a dignified severity. In buildings belonging to this period we notice that the arches are generally semi-circular, the windows narrow and round-headed. The ornamentation is not, as a rule, highly finished, the capitals being often carved in outline, and the mouldings imperfectly formed. One other peculiarity in the style must be noticed, namely, the semi-circular or apsidal termination at the east of the church. To carry out the complete plan of a Norman church three towers were necessary: one over the centre, and two at the west end. The cathedral churches of Peterborough and Norwich will, perhaps, give us the clearest idea of both the strength and weakness of the Norman style.

Soon, however, the fashion in architecture began to change. The brilliant and wealthy bishops and abbots of the latter part of the 12th and of the 13th century found the Norman churches too small and simple for their taste. It was then that the new style, which is now generally known as Early English, developed itself. After a brief period of transition,

during which the characteristics of the Norman and Early English styles were gracefully blended, the latter completely predominated and flourished for upwards of a hundred years, to the ineffaceable glory of the English architects. The distinguishing quality of the churches built during this period is a lightness and elegance of proportion in marked contrast to the noble restraint of their predecessors. The round arch is no more seen; the pointed, or lancet-shaped, has entirely taken its place. A good deal of speculation and discussion has been wasted upon the origin of the pointed arch. Some critics have held that it was suggested by the interlacing of two round arches; but in all probability it was no new thing, and was adopted because it was not only beautiful, but structurally convenient. The churches of the 13th century, too, are marked by their increased height, and by the slenderness of their pillars and columns. The builders no longer confine themselves to hewn stone, but freely employ Purbeck marble. Ornamentation is more profuse, and executed with far greater skill and delicacy. The most complete example of this style is Salisbury Cathedral.

In the 14th century the Lancet, or Early English style, disappeared, and was replaced by what was called, on account of its increase of ornament, the Decorated style. The proportions of the latter are less lofty than those of the Early English; its windows are wider and divided by mullions into several lights. A profusion of decoration is to be observed in the tracery of the windows, while the mouldings throughout are far richer and more elaborate.

The final form which Gothic architecture assumed in England began to show itself in the reign of Richard II. In consequence of the recurrence of perpendicular lines in the buildings of this period, the style is generally known as Perpendicular; its arches are wider, and more depressed; its windows are often of vast size and divided into stories. Its walls are invariably ornamented with panelling, and in the later development of the style, the Tudor rose, the portcullis, and fleur-de-lis, are everywhere found as decorations. Though few English cathedrals are free from Perpendicular additions, it is not in any of our cathedral churches that we can best study this, the declining stage of Gothic architecture. The most complete examples of it are to be found in the cloisters and King Henry VII.'s chapel at Westminster.

Towards the end of the 16th century, the Renaissance, or revived classical style, began to assert itself in England. It reached us late, and perhaps never really satisfied our national taste. Only one cathedral in England, the great church of St. Paul, in London, is built in this style, and we will postpone anything we may have to say upon the subject until we come to the discussion of that edifice.

The architectural taste of modern England is due to an extraordinary Gothic revival which took place some fifty years ago. This revival, which was due in a great measure to the genius of Sir Gilbert Scott, has resulted in the building of one cathedral church

in the Gothic style, and in the careful, perhaps too careful, restoration of many others.

Canterbury.

It is but fitting that our Story of the Cathedrals should begin with Canterbury; for not only is it here that the seat of the Archbishop is placed, but the site upon which the cathedral now stands is one of the oldest connected with Christianity in England.

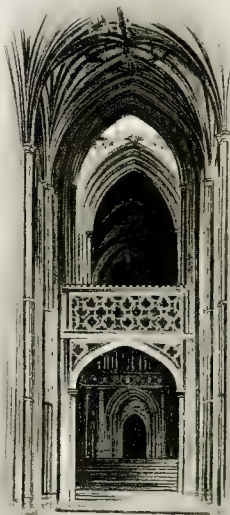
The glorious pile which to-day overshadows the quiet city in Kent may be said to epitomise the growth and progress of our religion. Every struggle which the English Church has endured, every reformation which it has witnessed, is ineffaceably written upon the high-arched windows and grey walls of the edifice which contains the primate's throne. When, in the reign of the Christian King Ethelbert, St. Augustine came as a missionary to Kent, it was Canterbury which was granted to him as a home. There a small Saxon church was already in existence, and this, probably enlarged by St. Augustine, became the cathedral when the latter received the title of Archbishop from Pope Gregory. For some centuries quiet reigned at Canterbury, and then the Danes came, laying waste with fire and sword wherever they went. The invaders partially destroyed the old Saxon church, but in 938 Archbishop Odo rebuilt it. Odo's church lasted less than a century, and in its turn fell before the ravages of the Danes. Once again, in 1017, the cathedral was rebuilt, but calamity soon overtook it, and in 1067 a terrible fire levelled it with the ground. Lanfranc, the first Norman appointed to the archiepiscopal see, found his church a heap of ruins. He at once began to build it from the very foundations; and it is with his enterprise that the history of the present cathedral really begins. During the ten years of his primacy the whole structure was completed in the pure Norman style, but only slight traces of his work are discernible to-day. The nave and western towers, perhaps, stand upon the ancient foundations, while a portion of the crypt may be ascribed to Lanfranc. No sooner, however, was the latter succeeded by Anselm, than the choir was found inadequate and pulled down. Under the supervision of Prior Conrad, a larger and finer eastern

limb was constructed, which has since been known as "Conrad's glorious choir."

In 1130 the cathedral was solemnly consecrated, and the ceremony was witnessed by a brilliant assemblage of monarchs and prelates. It was only forty years later that the north transept was the scene of that deed of blood with which Canterbury will ever be associated. At dusk on a wintry afternoon, when the year 1170 was hastening to its end, Archbishop Thomas à Becket, after a stormy interview at his palace, was murdered by the four knights, whose names have ever since been notorious. The murdered

prelate was silently buried in the crypt. "No mass," says Dean Stanley, "was said over the archbishop's grave; for from the moment that armed men had entered, the church was supposed to have been desecrated; the pavement of the cathedral was taken up; the bells ceased to ring; the walls were divested of their hangings, the crucifixes were veiled; the altars stripped as in Passion week, and the services were conducted without chanting in the chapter-house." In the following year the church was reconsecrated, and in 1174 the penitent king did absolution for the crime of which he shared the responsibility. He went barefooted to St. Thomas's tomb and submitted to a flogging at the hands of the monks; but even then the "vengeance of God" was not assuaged. Immediately after the pilgrimage of the repentant king, Conrad's choir was destroyed by fire. William of Sens, an ingenious architect, at once began to repair the ruin. But after he had devoted himself to the work for four years, he received such serious

injuries from a fall from a scaffold that he was compelled to surrender his task. The work was carried to completion in 1184 by William "the Englishman." The choir, thus finished, is the largest known to us, and is built in the Transitional style. Although round arches are still used, Early English features are noticeable. The extreme east end was terminated by an octagonal structure called Becket's Crown, which still remains one of the glories of the cathedral. Of the new choir a contemporary description has come down to us by Gervase, a monk, which agrees in detail with the edifice we see now. It was, he says, distinguished by the use of marble instead of



stone, by the loftiness of its pillars, and by the beauty of its capitals, which were worked by the chisel, not roughly hewn with the axe.

On July 7, 1220, took place the imposing ceremony of the translation of St. Thomas à Becket's body from the crypt to a new shrine in the Trinity Chapel. Henceforth, until the Reformation, this day was observed as a solemn festival of the church. Thousands of pilgrims travelled on foot to the shrine of St. Thomas, bearing with them costly gifts, and carrying away small bottles containing a few drops of the martyr's blood diluted with water. That such pilgrimages were sometimes made the occasion for a good deal of innocent merriment, we learn from the "Canterbury Tales."

Vast wealth now began to accumulate at Canterbury. St. Thomas's shrine was always ablaze with gold, silver, and precious stones, and some of the treasure thus gathered was devoted to the improvement of the church. Accordingly, we hear that, at the end of the 14th century, Prior Childeken rebuilt the nave in the Perpendicular style, while Prior Molash placed a mighty bell, which he named Dunstan, in the tower standing at the south-west corner of the church. The chapel of the Virgin Mary, or the Dean's chapel, was built by Prior Goldstone about 1450. But the outburst of architectural energy did not cease here. The great central tower, now known as the Bell Harry Tower, was designed to replace the Angel steeple by Prior Selling, who died in 1494 before the work was completed. It was finished, however, by his successor, Prior Thomas Goldstone, who lavished many gifts upon the cathedral of Canterbury. At this period the appearance of the church must have been barbaric in its splendour. The choir was hung with the costliest tapestries. St. Thomas's shrine was lavishly heaped up with jewels, many of them "larger than the egg of a goose," as Erasmus says. What a gorgeous pageant must have been witnessed on high festival days, when the church was thronged with visitors from afar, when

Harry Bailey led in his crowd of pilgrims, and when the Knight, the Clerk of Oxenford, and the Wife of Bath, joined in doing reverence to the memory of the great saint!

But at the Reformation all this was changed. The name of St. Thomas fell into disrepute. He was no longer regarded as a saint, but rather as a traitor to his prince. His magnificent shrine was destroyed, and the treasure which three centuries had accumulated was appropriated by the Crown. That no respect for the name of Becket might linger in the country, all festivals were prohibited between July 7th and September 29th. The popular estimate of

Thomas à Becket has undergone another revolution since the 16th century. Our Protestantism does not allow us to canonise him again, but he is to-day held in almost the same respect with which his name was honoured in the three centuries after his unhappy death.

In Queen Elizabeth's reign a crowd of Flemish refugees, driven by religious persecution from their own country, came to Canterbury. There they set up their looms, and in the crypt of the cathedral they were allowed to carry on undisturbed their religious services.

In 1643 a particularly active and zealous Puritan was entrusted with the "purification" of Canterbury Cathedral. Richard Culmer was his name, but later ages have generally

known him as "Blue Dick." Under the direction of this energetic reformer, all idolatrous images, especially the representations of St. Thomas, were industriously destroyed. The stained glass, for instance, of the great window in the north transept, which dated from the 15th century, was broken to pieces, with the exception of the portraits of Edward IV. and his family.

Then began the period of restoration. In the 17th century fresh stalls of the Renaissance style were put up in the choir. A century later, through the munificence of one Captain Humphrey Pudner, Becket's Crown was repaired. Within the last two generations



The Bell Harry Tower
Canterbury

the north-west tower has been rebuilt, the west front thoroughly restored, and much else done to beautify the cathedral.

With Canterbury Cathedral a long list of distinguished men has been associated. Many of them now lie buried beneath the shelter of the cathedral walls. Of the archbishops, whose monuments are to be seen within the eastern limit of the church, few are more distinguished than Stephen Langton. To this primate, who regarded himself, not only as the head of the church, but as the defender of the rights and liberties of Englishmen, we owe in a great measure our great Charter. Throughout his career he unflinchingly opposed himself to the tyranny of John, and at his death received the honour of a monument in his own cathedral.

To the south of St. Thomas's shrine lies buried that pattern of chivalry and idol of his age, Edward the Black Prince. He always devoted himself to the interests of Canterbury, and in 1363 founded a chantry chapel in the south transept of the crypt. It was from Canterbury, too, that he was carried to Westminster just before his death. And now within the Trinity Chapel, beneath a canopy, is an effigy, which is our best memorial of him. It is of brass, and represents the most brilliant warrior of the 14th century in full armour. Above the monument are hung the prince's helmet, surcoat, and shield, as well as the scabbard, from which Cromwell is said to have taken the sword. Not far from the Black Prince, on the north side of the shrine, Henry IV. and his Queen are buried. To the many other nobles and prelates in whose honour monuments have been raised at Canterbury, space will not allow us to do more than

Lincoln.

The diocese of Lincoln was formed in the year 1072 by the amalgamation of the three lesser dioceses of Lindsey, Leicester, and Dorchester. Remigius of Fescamp, the first Norman bishop, immediately on his appointment began to build a cathedral for the newly-established diocese. The church was modelled on the Cathedral of Rouen, and, from the scanty materials upon which we can form a judgment, was of the plain and meagre style, and terminated at its east end in a small apse. Bishop Remigius was in some respects a remarkable man, and endowed with immense energy. Though small of stature, as it was said, he was great of soul. And certainly he must have devoted himself persistently to the completion of his cathedral, for in 1092, in the episcopate of Robert Bloet, his successor, it was far enough advanced to be consecrated. The latter was a typical Norman prelate. For some years he had been Chancellor to William Rufus, and was by nature rather a courtier than an ecclesiastic. He outlived his first master by some years, and died with mysterious suddenness while riding at Woodstock with Henry I. But even after death he did not gain peace. The church, to the building of which he had given his aid, was disturbed by his "sowle and other walking spretes," and many prayers were necessary to

purge the spot of his presence. In 1141 fire destroyed the roof of Remigius' church. The accident, however, was hardly cause for regret, as in consequence of it the whole edifice was vaulted with stone. This work was carried out by Bishop Alexander, who, like his predecessor, Robert Bloet, was given over to pomp and luxury, and paid but scanty attention to his ecclesiastical duties. He was, however, a lover of architecture, and added to his cathedral the western doors, and perhaps began to build the towers. An earthquake fell upon Lincoln in 1185, and wrought havoc in the Norman church. Fortunately the abated Hugh of Avalon was appointed bishop of the diocese in the following year. Under his auspices an attempt was at once made to repair the ruin. The eastern transept, as we see it to-day, was first of all completed, and before Hugh's death in 1200 considerable progress had been made with the western arm of the cathedral. Especial interest attaches to Bishop Hugh's work, because in it we see one of the earliest examples of the pure Early English style. The immediate successors of Hugh of Avalon carried on the restoration so worthily begun. By them the nave was finished, the Galilee porch built, and the west front practically reconstructed. To them, too, we must ascribe the exquisite chapter-house.

In 1237, in the episcopate of Robert Grosseteste, a serious feud was waging between the bishop and his chapter. A canon who led the opposition against the bishop was delivering an impressive sermon, in the course of which he exclaimed—"Were we silent, the very stones would cry out!" At that moment the central tower fell with a terrible shock, partially destroyed the roof of the nave, and buried in its ruins some of the refractory canon's audience. Grosseteste at once rebuilt it as far as the first story, but it was not finished until nearly a century later. Throughout his tenure of office Grosseteste bore himself like a strong man. He fearlessly opposed the Pope when the latter attempted to force a lay-canon upon Lincoln. At his death strange sounds of music were heard in the air, church bells mysteriously tolled, and many other miracles were wrought. A shrine was built in his honour in the cathedral, but it is now entirely destroyed.

We must for a few minutes revert to Hugh of Avalon. In 1220 Pope Honorius had canonised this distinguished prelate, and five and thirty years later the "Angel Choir" was commenced in his honour. The foundations of this marvellous structure were laid by Bishop Lexington in 1256. In 1282, in the episcopate of Oliver Sutton, it was completed. When we glance at its wealth of sculptured figures and its delicate traceries, we can only feel surprise that so consummate a work was accomplished in rather more than five and twenty years. Tradition fixes the year in which the Angel Choir was begun as the date of the martyrdom of the lesser St. Hugh of Lincoln. A child named Hugh is said to have been beguiled into a Jew's house, and there cruelly slain. According to an old ballad suggested by the legend,





LINCOLN CATHEDRAL

W. H. W.



NW

the deed of blood was done by the Jew's daughter:

"She wiled him into ae chamber,
She wiled him into twa;
She wiled him into the third chamber,
And that was warst ava.

"And she has ta'en out a little pen-knife,
Hung low down by her gair;
She has twined the young thing o' his life,
A word he ne'er spak mair."

We are told that a signal vengeance was wreaked upon the Jews, many of whom were put to death, and their property confiscated. Probably the story is only a picturesque expression of the hatred which was for

centuries fostered against the Jews. Stories of the like nature were common throughout the middle ages, Chaucer's "Priores's Tale" being, perhaps, the best known example. But whether the murder was ever committed or not, there still exists a shrine to the Little St. Hugh in one of the choir aisles of Lincoln Cathedral. Within the shrine there is still to be seen to-day a small coffin containing the bones of a child.

The great tower, which Grosseteste began, was finished with a spire early in the 14th century by Bishop Alderly. Some thirty years later the monument to Henry Burghersh was erected. This bishop deserves more than a passing notice. "He was neither good for church nor state, sovereign nor subjects; but was covetous, ambitious, injurious. Yet he was twice



St. Albans Abbey

NE

lord treasurer, once chancellor, and once sent ambassador to Bavaria." So says Fuller. In the time of Burghersh, and indeed for centuries after, Buckinghamshire was within the diocese of Lincoln. In that county the Bishop of Lincoln owned a small manor called Fingest. Here it was the practice of Burghersh to retire and enjoy the pleasures of the chase. To increase his own park, he enclosed a large piece of common ground, turning a deaf ear to the protests of the people. For this act of injustice we are told that after his death his spirit, in a suit of green, wandered about the park of Fingest. At last he appeared to one who had been his friend in life, and entreated him to urge the chapter of Lincoln to return to the people the common ground of which he had robbed them. This was done. And then the restless soul of Burghersh found peace.

Not far from the tomb of Burghersh stands the monument of Richard Fleming, who was bishop from 1420 to 1431. There are two effigies of this prelate: one represents him habited in all his priestly vestments, the other shows him a skeleton wrapped in a winding sheet. From this arose the legend that he had starved himself to death, but in reality his emaciated body was only placed where it is to remind us all that "to this complexion we must come at last."

To William Alnwick (1436—50) we must ascribe, in blame rather than in praise, the great west Perpendicular window, which he inserted in place of the previously existing triplet. He it was, too, who built the upper story of the west towers, the spires of which were taken down in 1807. The last architectural additions to Lincoln Cathedral were the two chapels of Bishops Russell (1420—1431) and Longland (1521—47), which stand one on each side of the south porch. We must not omit to mention the bell which hangs in the north-west tower. It was first cast at Lincoln in 1610, and has always been known as "Great Tom." Being cracked in 1827, it was recast seven years afterwards, and now once more breaks the stillness of the eastern city.

Lincoln Cathedral sustained terrible injuries at the hands of the Parliamentary Army. Many monuments were wantonly destroyed, and brasses and metal-work torn from their places and sold. In one respect it has been fortunate; hitherto it has escaped the zeal of the modern restorer. This immunity is, no doubt, due to the fact that, having been almost rebuilt during the 13th and 14th centuries, it is structurally secure. No excuse, therefore, could have been given had an architect been allowed to rob it of its old-world air and rebuild it in accordance with his own taste.

As we have seen, since the day when Renigius began to build his church, Lincoln Cathedral has passed through countless changes. The original fabric has almost entirely disappeared; it is only at the west end that we find traces of Norman workmanship. When we look at its glorious nave and its incomparable choir, it is not of the Bishops Renigius

and Bloet that we think, but of Hugh of Avalon and his successors. The situation of the church, on rising ground above the town, cannot fail to impress the spectator. With the exception of Durham, and perhaps Ely, no other English cathedral has the same natural advantages. Of the magnificence of its exterior it is difficult to speak without exaggeration. It is true that fault may be found with the western towers, the upper story of which is as late as the 15th century. It may be objected, too, that the profuseness of its ornamentation has robbed it of some of its pristine dignity. Yet scarcely anyone would deny that, in exchanging the severity of the Norman style for the splendour of its Early English architecture, its gain has been far greater than its loss.

The next church, St. Albans Abbey, whose story we shall attempt to tell, has only been a cathedral for ten years; for the diocese, of which it is now the centre, was

not organised until 1877. Historically speaking, however, this ancient abbey takes us back more than a thousand years. Few spots in England are so rich in legend and association as St. Albans, the ancient Verulam. St. Alban, from whom the little Hertfordshire town is said to have taken its name, has generally been regarded as the first who suffered martyrdom in Britain. During the cruel persecution of Diocletian, Alban, a prominent citizen of the town of Verulam, sheltered a Christian priest named Amphibalus, whom for some time he concealed in his house. When concealment became no longer possible, he aided him in making his escape by exchanging clothes with him. For this act Alban was beheaded, and so won a crown of martyrdom. Immediately after his death, which took place about 300, a church is said to have been built in his honour; but of this we know nothing. In 793 Offa, King of Mercia, as a penitential act for having killed Ethelbert, King of the East Anglians, "founded a monastery of Black Monks at the city of Verulam in honour of God and of St. Alban, the proto-martyr of the English." Whether any other church was built during the next 250 years, we cannot tell; but soon after the Conquest, Paul of Caen, a kinsman of Lanfranc, Archbishop of Canterbury, was appointed Abbot of St. Albans. Paul, like many Norman priests in other parts of England, found the Saxon Abbey far too small to satisfy his ambition. In 1077 he began to build the church which still stands on the rising ground above the market town of St. Albans, as well as a vast abbey, which has now entirely disappeared.

The ruins of ancient Verulam supplied part of the materials out of which the new church was built, and in addition to this contributions were levied on all in the neighbourhood. One worthy burgher, we are told, sold his sheep and goats to give money to the abbot, and afterwards, when he heard the church bells solemnly tolling, he would say, "Hark at my sheep and goats bleating!" The church as originally completed was archaic in style and of the simplest

construction, its east end terminating in the semi-circular apse which, though commonly found in Normandy, is rare in England. For a hundred years the Abbey Church underwent no structural alteration; but in the time of John of Cella, who was abbot in 1195, the Early English style began to prevail, and plans were formed for rebuilding the west end of the abbey. But John of Cella, though endowed with an admirable taste for the arts, was a scholar, and unable to deal with the practical affairs of life. Having pulled down the two western towers, and a portion of the nave, he failed to complete the contemplated work of reconstruction. This, however, was carried out by his successor, John of Trumpington, who built a fine western front, but omitted to rebuild the two towers which his predecessor had removed.

In 1323 a serious accident occurred in the abbey. Two huge Norman columns on the south side of the nave fell in with a crash while the people were at mass, and carried away with them a large portion of the roof. Hugh of Eversdon, who was then abbot, immediately began the necessary repairs, and rebuilt five bays of the nave in the style of his own time. To the same abbot we probably owe the Lady Chapel, the style of which is Decorated, with flowing tracery. Thomas de la Mare (1342—1396) devoted himself to beautifying the interior of his church. He not only erected St. Cuthbert's screen, but he fresh paved the nave with tiles, some of which are still to be seen, and in many other ways adorned the abbey. A handsome brass was laid down to his memory; but it was afterwards taken up, and it is now placed against a blank wall in the presbytery. In 1420 the brilliant John of Wheathamstead was made abbot, and he proceeded at once to what he considered the restoration of the church. He seems to have been a man of restless ambition, more fitted to shine in society than to direct the fortunes of a pious foundation. Under his rule the hospitality of St. Albans Abbey was known far and wide, and many royal and noble personages were entertained under the roof of the generous abbot. And it would have been better if he had confined himself to feasting and conviviality; but, unfortunately, he considered it his duty to carry out architectural improvements. He put in new Perpendicular windows at the west end, where the work of John of Trumpington then existed, as well as in the aisles. He also placed a new ceiling in the choir, and built a richly-adorned chapel to serve as a monument to himself, as well as a chantry in honour of Humphry, Duke of Gloucester. In carrying out these alterations, he displayed a lamentable ignorance of the structure of the abbey. In order to make room for his large Perpendicular windows, he did not hesitate for a moment to weaken the solid walls of the building. In fact, it is to Abbot Wheathamstead's ill-considered action that we may ascribe the subsequent dilapidation of the church, which has now happily been arrested. The setting up of an altar-screen by Abbot Wallingford, and the building of the chapel to commemorate Abbot Ranryge in

1509, are the last two facts which we need mention in connection with the history of St. Albans. At the Reformation the monastery of St. Albans was put down, and the buildings ruthlessly destroyed. The church itself was only saved by being purchased by the inhabitants of the town for the sum of £400, to serve as a parish church. Then followed a period of long neglect, during which the noble church was allowed to fall into decay, the good people of St. Albans finding it utterly impossible to keep in repair so vast a structure. A passage was made through the building east of the choir, and for many years the Lady Chapel was used as a school. And yet we can scarcely blame the good people of St. Albans for these acts of vandalism. The public spirit which prompted them to rescue the building from the hands of the Reformers is rather entitled to our respect. But for their timely purchase the Abbey Church might have been utterly destroyed. About thirty years ago it was decided to thoroughly restore the church, and the work was placed in the hands of Sir Gilbert Scott. Much has already been done. The great central tower was, in 1870, prevented just in time from tumbling to pieces; the eastern portion has been admirably restored. Many interesting frescoes on the walls have been brought to light; and the fragments of St. Albans shrine have been discovered and ingeniously put together. So much was necessary, and it has been excellently performed; but it may be doubted whether the restoration, or rather reconstruction, of the west end, which forms the last chapter of the story of St. Albans, was either prudent or justified by the circumstances of the case.

The most interesting monument in St. Albans Abbey is the shrine of its patron saint. For many centuries the only trace left of this shrine was the marble slab upon which it once stood. During the recent excavations, however, many fragments of carved stone were discovered. These have been pieced together with the utmost skill, and the result is that the famous shrine once more occupies its place in the choir.

Winchester.

It was in 1077 that Abbot Paul of Caen began the building of St. Albans Abbey. Two years later, Bishop Walkelyn, finding the Saxon church at Winchester too small, and, moreover, partially dilapidated by the Danes, commenced the Norman cathedral which still stands in the quaintest old city of southern England. But the history of Winchester Cathedral does not begin with Bishop Walkelyn. The spot on which he founded his church was already full of holy associations. In 635 Birinus paid a visit to the court of King Cynegils at Winchester, and converted the monarch to Christianity. Tradition says that Birinus impressed the simple folk of Winchester by walking back to the shore on the sea to fetch some altar-cloths which he had left behind. Shortly after his departure he was canonised as a saint, and King Cynegils began to build a church in honour of him and St. Peter. This first building having been destroyed

in 971, St. Ethelwold, in 980, completed a second cathedral, in which St. Swithun's bones were placed. A hundred years later Bishop Walkelyn laid the foundations of the present cathedral, which, in spite of the changes it has undergone in the last 800 years, still gives us some idea of the grand style of the early Norman architects. The east end of the church originally terminated in an apse; but this is now lost, and the choir has been considerably enlarged. The length of the cathedral, however, remains unaltered, for the increase at the east end is counterbalanced by the destruction of a portion of the west end, as is proved by the existence outside the church of the foundations of the two massive western towers. The cathedral was built of stone from quarries in the Isle of Wight, and the timber which Bishop Walkelyn used was brought from Hempage Wood. The legend goes that the bishop, when he wanted to ask the king that he might take whatever he could cut in Hempage Wood in four days and four nights. By making almost superhuman efforts, he managed to entirely clear the wood in the time agreed upon, and though William was at first enraged, he was obliged to treat Walkelyn's practical joke with good humour.

In 1100, when William the Red was killed in the New Forest, his body was taken to Winchester and buried beneath the central tower. The ceremony of his interment must have been impressive in its silence, for "no bell was tolled, no prayer was read, no alms were given for the soul of the one baptized and anointed ruler, whose eternal damnation was taken for granted by all as a thing about which there could be no doubt." Seven years afterwards the great tower fell down, and this catastrophe was said by some to be the judgment of God for the burial of William Rufus beneath it. This, however, is unlikely, as the chronicler of Malmesbury naively remarks, "more especially as the building might have fallen through imperfect construction, even though he had never been buried there." Walkelyn was a far-seeing man, and at his death he bequeathed a sum of money that the church, which his own devotion had

reared, should not be allowed to fall into decay. The tower, therefore, was immediately rebuilt, and still bears the name of Walkelyn's Tower. The alterations which were carried out in the next century and a half were comparatively unimportant. In 1202 Bishop Toclyme introduced some Early English work in the retro-choir, and in 1299 carved stalls were put up in the monks' choir. A refectory for travellers, too, was built—a fact which speaks well for the kindly hospitality of Winchester. The apse at the east end of the presbytery was replaced in 1318 by a polygonal termination; but it was not till the time of Bishop Edington that any positive reconstruction of the church took place. This prelate actually pulled down forty feet of the western portion of the nave,

and put up the façade which exists at present. Not content with this, he destroyed the Norman clerestory and triforium, and replaced them by windows of the Decorated style. This wholesale work of "restoration" was carried on by Wykeham and Cardinal Beaufort, and that portion of the nave, which escaped the destructive hands of Edington, was entirely transformed by later prelates. It may be some consolation to us in these days of indiscriminate rebuilding to reflect that the vice of restoration is not exclusively a modern one.

This feverish restlessness still continued. At the end of the 15th century Bishop Courtenay redecorated the interior,

and a few years later Bishop Langton, whose punning device of a musical note (long) and a tun we see in the ceiling, built a chapel to contain his own monument. Langton's successor, Bishop Fox, the founder of Corpus Christi College, Oxford, destroyed some more Norman work in the presbytery, and put up flying buttresses outside, which have no structural value, and, from an artistic point of view, cannot be too strongly condemned. Then came the Reformation, and for a season at least the builder was unheard in Winchester Cathedral. St. Swithun's Priory was put down, and the Reformers ruthlessly plundered the cathedral, taking from it gold, silver, and jewels. In 1540 Henry VIII., thinking, perhaps, that where he had destroyed so much, it was his duty to replace something,







salved his conscience by erecting a few mean desks in the choir. In the 17th century the classical spirit was allowed to prevail, and a Grecian stone screen, the work of Inigo Jones, took the place of the old rood loft. This was bad enough; but worse treatment was in store for the cathedral at the hands of the Puritans, who plundered it for the second time, expelled the bishop and the dean, and replaced the latter by an Independent tinker. The false taste of the 18th century was the next disaster which Winchester had to encounter; but this she survived, and all traces of the Grecian taste of that period are now removed. In 1860 the west front was repaired, and in 1875 a new choir-screen was built in memory of Bishop Wilberforce; and thus the architectural activity of 800 years—sometimes prudent, but too often misplaced—was brought to an end. From the sketch it will be seen that Winchester Cathedral has been robbed of a good deal of the Norman character which once belonged to it. Yet much still remains. Its plan has in the main been unaltered; and though its nave shows too clearly the baleful influence of such ignorant prelates as Edington and Wykeham, its transepts are among the noblest specimens of Norman architecture that have come down to us, and by a rare good fortune they have scarcely been touched since they were completed in 1073 by Bishop Walkelyn.

Rochester.

Rochester is one of the ancient dioceses of England. It was constituted by St. Augustine in 604, and Justus was its first bishop. A Saxon church was built on the site of the present cathedral in very early times, but it was destroyed by the invading Danes, and was allowed to remain a ruin until the time of Bishop Gundulf (1077—1107). This prelate was, in many respects, a remarkable man. Before his consecration as Bishop of Rochester, he had been a monk of the Abbey of Bec, near Rouen. He was no less famed for his skill in architecture than for his consistent piety. As a military architect he was especially noteworthy, and the Tower of London owes much to his energy and intelligence. He is also reported to have built the Keep of Rochester Castle, which to this day faces the cathedral. This, however, is a matter of much doubt, as its style belongs to a considerably later date. It is, at any rate, certain that Rochester Cathedral was designed, and a great part of it built, by its first Norman bishop. The powerful Lanfranc encouraged him in his work, and aided him with considerable grants of money. In some respects the plan of the church differed from the orthodox Norman pattern. For instance, its east end, which, by the way, was abnormally long, was square instead of circular. No central tower stood above its crossing, nor did the usual two towers flank its west end. But, as if to make up for this departure from the generally accepted plan, Gundulf built a massive tower in the angle between the north transept and choir. The lower part of this "campanile," which served, not only as

a bell-tower, but, in case of need, as a fortress, is still to be seen. For the rest, Gundulf's work is chiefly to be observed in the western portion of the undercroft or crypt, and in the nave aisles. The rest of the nave, though of distinctly Norman character, is somewhat later in date. In 1107 Gundulf was gathered to his fathers, and during the episcopate of Ralph, his successor, the building of the cathedral progressed but little. In 1114, however, the last-named prelate became archbishop, and Ernulf, who had served his architectural apprenticeship at Canterbury, succeeded him at Rochester. Under Bishops Ernulf and John, the latter of whom was appointed to the see in 1125, the work was actively carried on, and in 1130 the church was solemnly dedicated in the presence of Henry I., and many ecclesiastical dignitaries. It is to these later Norman builders that the greater part of the existing nave may be attributed.

In 1137, serious damage was done to the church by a disastrous fire. A catastrophe of a like nature, but more terrible in its consequences, occurred in 1179. No time was lost in beginning the repairs thus rendered necessary. Gilbert de Granville, however, who was enthroned as bishop in 1185, did not display very great activity in the work. He was, throughout his episcopate engaged in a quarrel with the monks of the convent, and at his death the east end of the cathedral was still unrestored.

In 1201 a pious baker of Perth, William by name, whose custom it was to give every tenth loaf to the poor, set out on a pilgrimage to the Holy Land. His intention was to visit Canterbury on the way, but he had scarcely reached Rochester when he was foully murdered. His body was brought to Rochester Cathedral, a shrine erected to his honour, and in 1256 he was canonised as a saint. This event, apparently trivial, brought good fortune to Rochester. Thousands of pilgrims visited William's shrine, and with their offerings William de Hoo, the sacrist, built the eastern portion of the church. The choir was entered by the monks in 1227. In the early part of the 13th century, too, the north and south transepts were built, the former by Richard de Esigate, the latter by Richard de Waldene, both sacrists. In 1240 the cathedral was formally reconsecrated by Bishop de Wendover. When Simon de Montfort besieged Rochester, he stabled his troops in the cathedral. Happily the soldiers, though they wantonly destroyed a good deal, were not filled with iconoclastic zeal, and for a time the stained glass of the windows was spared.

In 1274 Walter de Merton was appointed Bishop of Rochester. This prelate, it is true, contributed nothing to the architectural glory of his church, but his fame claims for him a passing notice. He was the founder of Merton College, Oxford, the first institution which was established merely for the purposes of secular study. So far from being a religious foundation, it was enacted in its statutes that any member who became a monk should at once lose his fellowship.

Haymo de Hythe (1319—1352) was the last great benefactor of Rochester Cathedral before the Reformation. He spent large sums on the repair of the church. The central tower was considerably raised



by him, and fitted with four bells, to which he gave the names of Dunstan, Paulinus, Idamar, and Lanfranc. The door of the chapter-house, which is Decorated in style and of exquisite workmanship, may probably be ascribed to him. The two easternmost bays of the nave also belong to the Decorated period, but are rather earlier in date than Haymo de Hythe.

The most celebrated Bishop of Rochester in the 16th century was, undoubtedly, John Fisher, the opponent of Henry VIII. and the Reformation. In 1535 he was punished for his staunch adherence to the old and revered forms of his church by losing his head on Tower Hill. But when the Reformation came, the Priory at Rochester quietly surrendered, and the last prior was appointed the first dean under the new charter. The cathedral itself suffered a good deal. Many of its monuments were defaced, and its stained glass was destroyed. Nor did it escape the fury of the Puritans. In that dread year, 1643, the followers of Cromwell quartered themselves within the cathedral walls, and on their departure the nave was used as a saw-pit. On the return of Charles II. a large sum of money was spent on Rochester Cathedral, the north wall of the nave being rebuilt in 1670. In the 18th century, fortunately no doubt, few alterations were carried out. Fresh stalls were placed in the choir by Sloane, who also rebuilt the central tower. In 1825—1830 Cottingham undertook the restoration of the church; but his action will hardly meet with approval now. The central tower, as we see it to-day, is his work, and is not wholly satisfactory. He also rebuilt the Perpendicular west window. The principal part of Sir Gilbert Scott's handiwork at Rochester Cathedral is to be seen in the east end, which he restored from the Perpendicular to its original Lancet style. With the opening of the choir

in 1875, the story of Rochester Cathedral for the present ends.

Taking a general glance at it, we have no difficulty in finding in it a good many points of interest. Its ground plan forms a double cross, which is in itself somewhat unusual. Its nave is an admirable specimen of the Norman style, while the Early English of its choir and transepts deserves a close study. Its exterior is, perhaps, scarcely so satisfactory, yet the charm of its west end cannot be denied. It is true that the insertion of a Perpendicular window has gone far to spoil it, but the beauty of the doorway is still left to us. The latter dates from the reign of Henry II., and is said by Mr. Fergusson to be Continental in style, and perhaps the work of a French architect. Rochester, too, is fortunate in its situation. The quiet atmosphere of the old Kentish town is singularly in keeping with the traditions of an old cathedral church.

The great Church which stands upon the bank of the Wye, and contains the throne of the Bishop of Hereford, suggests many a sad reflection to us. Though it is one of the oldest

foundations in England, pitiless destruction and wanton restoration have obscured almost all traces of its ancient origin. If from the open space on the north side of the building we glance up at its massive central tower and the clerestory of the nave, we find it difficult to realise that we are standing beneath a cathedral which dates back more than 800 years. In the interior, it is true, we do catch a glimpse of the handiwork of the old Normans, but it is only enough to make us regret the more the depredations of time and ignorance.

The bishopric of Hereford is one of the oldest in England. Tradition says it was established in the time of the British Church in the 6th century. Whether this is true or not, it is at least certain that the succession of bishops has been unbroken from the time of Putta, who was appointed to the see in 676, to the present day. Several churches were built at Hereford before the 11th century. King Ethelbert having been slain in the neighbourhood, and many miracles having been wrought at his tomb, a cathedral was founded in his memory in 830. Two hundred years later this edifice was rebuilt by Bishop Athelstan, only to be destroyed in 1056 by the Welsh.

It is with the arrival of the first Norman bishop that the history of the present church really begins. In 1079 Robert Losinga, a relative of the builder of Norwich Cathedral, of whom we shall have something to say presently, was appointed to the see of Hereford. He immediately set himself to build a church on the model of Charlemagne's cathedral at Aix-la-Chapelle. It was severely Norman in style, and in the form of a Latin Cross, its east end terminating in an apse. Though not finished in the time of Losinga himself, it was far enough advanced in 1110, in the episcopate of Reinhelm, to be dedicated, with

due pomp and solemnity, to the Blessed Virgin and St. Ethelbert. For some years it was allowed to remain unaltered. Gilbert Foliot, the most energetic Bishop of Hereford in the 12th century, was too much occupied with affairs of state to undertake any architectural enterprise. This worthy prelate opposed with might and main the aggrandisement of Thomas à Becket. When the latter was raised to the see of Canterbury, Foliot congratulated the king on working a miracle; "you have converted," said he, "a layman to an ecclesiastic." But more peaceful days returned, and then began the work of pulling down and building up, which has been going on ever since.

The first addition to the cathedral was made in 1186 by Bishop de Vere, to whom we owe the retro-choir. At the beginning of the 13th century the Lady Chapel and the crypt were built. Fifty years later a period of extraordinary activity set in. In 1240 Peter de Acquablanca was appointed to the see of Hereford. This bishop was one of the foreign favourites of Henry III., whose exactions and injustice were the cause of the rising of the barons under Simon de Montfort. He was apparently an utterly unscrupulous man; but he had an interest in architecture, and planned several alterations in his cathedral. It is uncertain, however, whether he carried any of them to completion. He probably built the clerestory of the choir, and began the reconstruction of the north transept. His memory will ever be kept green by the wonderful tomb which was erected in his honour in 1268. It is exquisite in style, and belongs to the Early English period. The bishop lies habited in his vestments beneath a finely-executed canopy. The delicacy of its bar-tracery gives it a lightness and beauty which we find in few other monuments. The work which Acquablanca began was carried on by Bishop Cantilupe (1275—1282). The latter, besides finishing the north transept, built a portion of the north porch, the chapter-house, and the south-east cloister. Throughout his career he displayed both independence of spirit and firmness of purpose. Having opposed the archbishop, he was excommunicated by the Pope, but received absolution just before his death in 1282. He was buried in his own cathedral, and we are told that 425 miracles were performed at his shrine. In consequence of these manifestations, he was canonised as a saint in 1320, and he has since been known as St. Thomas of Hereford. His tomb now stands in the north transept, which he himself built, and is ornate Early English in style. It is curious to note that he was the last Englishman canonised before the Reformation. To Bishop Swinfield, Cantilupe's successor, may be ascribed with tolerable certainty the eastern transept, the commencement of the north porch and the aisles of the nave, as well as the central tower. The great west front, which was originally soft, broad, and was surmounted by a steeple 130 ft. high, was built about 1350. To the 15th century belong Bishop Audley's octagonal chapel on the south side of the cathedral

and Stanbury's chantry. About the same period an important structural alteration was carried out in the west front. A large Perpendicular window was substituted for the three windows which were then in existence. This reckless piece of rebuilding led to a serious disaster, to which we shall presently refer. The edifice was finally completed in 1520, when the last stone was put to the Perpendicular porch on the north side of the church. With this ends the story of the cathedral's growth. Almost a century of inaction, perhaps of neglect, intervened before its decline began. The Reformation did not touch Hereford very nearly, as it was the centre of no great monastic house. But the Puritans by no means passed lightly over the old western city. The chapter-house attached to the cathedral was destroyed by Cromwell's soldiers; while in 1645 seventy-five memorial brasses were torn up and sold for a paltry sum.

During the next hundred years the church seems to have been allowed to fall gradually into ruin. In 1786 the crash came. On Easter Monday in that year the great west front, which, as we have seen, had been materially weakened by the insertion of a Perpendicular window in the reign of Henry VI., fell heavily to the ground, involving in its own ruin four complete bays of the nave. Another terrible calamity befell the cathedral two years later. The work of repairing the damage done by the collapse of the west end was entrusted to the hands of Wyatt. Whatever this ill-omened architect touched, he never failed to deface. At Hereford he shortened the nave by one whole bay, restored the west front in the meanest style, and rebuilt the clerestory of the nave. He also effected many changes in the interior of the church. For instance, he so heedlessly moved from their places the sepulchral monuments in which Hereford Cathedral is particularly rich, that it was afterwards a work of no little labour to identify them.

In 1841 destruction again threatened the church, but this time it was happily averted. Dean Merewether, who was devoted to the interests of his cathedral, discovered that the four great arches of the central tower were no longer safe. Cottingham, the architect, removed all the additions which had been made to them from time to time, the cause of their insecurity. He also took away the oaken screen, which then closed the east of the choir, as well as the large window above it. A very fine Norman arch, a remnant, no doubt, of Robert Losinga's work, was then brought to light. Many other distinct improvements are due to the care and intelligence of Cottingham; but the most important restoration was commenced in 1856. Sir Gilbert Scott in that year undertook the thorough repair of Hereford Cathedral, and his work was not finished until twenty years later. He proceeded with the utmost caution, and used old materials wherever possible. His object throughout was not to introduce any new element into the building, but only to bring it back to what it was before accident and Wyatt had done their worst upon it. How far he has succeeded a visit to Here-

ford will show. And this for the present concludes the story of Hereford Cathedral. The story has wandered a long way from its first chapter. Of the cathedral as we see it to-day, only the piers of the nave, the lower portion of the choir, and the south transept, belong to the church which Robert of Losinga began in 1079. Before closing this sketch, we must say one word on the famous map of the world, which still hangs on the wall of the south aisle. It is the work of Robert of Haldingham, and is said to date from about 1315. In it the world is represented as round. Paradise, with Adam and Eve, is figured at the top; the four great cities of the world—Jerusalem, Babylon, Rome, and Troy—are prominently set forth; while more than reasonable space is allotted to the British Isles. For some reason or other, the map appears to have been hidden in the 17th century, perhaps that it might escape the rapacity of the Puritans. At any rate, it was discovered some hundred years since under the floor of Bishop Audley's Chapel, and it is now treasured as a most precious relic of the past.

Ely.

From Hereford to Ely is a weary distance; yet it is almost worth the journey. At Hereford we are saddened with thoughts of what might have been; at Ely we are delighted with the sight of what is; for in the nobility of its architecture, and the impressiveness of its surroundings, Ely has few rivals. There is a subtle charm in the atmosphere of the Fens which we do not find elsewhere. A light haze hangs over everything, softening outlines and producing an extraordinary richness of tone and colour. Wide-stretching marshy country has a picturesqueness which will survive the contempt of those to whom "flat" and "ugly" are synonymous terms. In the misty Fenland stands the Cathedral Church of Ely—noble in itself, yet made doubly so by the vastness of the desert in which it is built. The glorious edifice built on this unfrequented spot has a strange weird effect. It seems to exist by itself and for itself; to have been built, not for the service of man, but for the glory of God.

On the site of the present cathedral, St. Ethelreda, the virgin queen of East Anglia, founded a religious house in the 7th century. After an existence of 200 years, this house was destroyed by the Danes, and for a century remained a ruin. It was then rebuilt, probably of stone; and when the Conqueror came to England, the isle of Ely and its religious house offered the last and most determined resistance to the Norman. With Hereward the English cause died, and Ely surrendered to William the Conqueror. In 1081 Simeon, the Norman, was appointed Abbot of Ely. He was then about 90 years of age, but he at once devoted himself with energy to rebuilding the Abbey Church. The work which he began was carried on after his death in 1093 by his successor, Abbot Richard. In those days it was customary to dedicate a church as soon as the eastern arm, the transepts, and two or three bays of the nave were

completed. And this was the case at Ely. In 1107, when the building was but little advanced, the bones of St. Ethelreda were placed beneath its sheltering roof, and a solemn consecration took place. Two years later the Abbey Church became a cathedral, and Hervé le Breton was installed as the first bishop of Ely.

For some years the church, which the Abbots Simeon and Richard had begun, remained unfinished; in fact, it was not until the episcopate of Geoffrey Riddell (1174—1189) that the nave was completed and the west end built. To the same bishop we may perhaps ascribe the "Galilee" attached to the west end, which is one of the distinctive features of the



Tower, Ely

cathedral. We have seen that a Norman cathedral, if carried out in strict accordance with its original design, was surmounted by three towers—one in the centre and two above the west front. In England we rarely find this arrangement. Our churches grew up slowly, and were seldom finished in the style in which they were commenced. At Ely, for instance, the Norman plan is not followed. There is a single tower at the west end, and the addition of the porch to this has robbed it of its proper effect. It gives us the impression rather of a central than a west tower. Of the octagonal lantern, which has replaced the great central tower, we shall speak later. To return to Bishop Geoffrey's addition. It is advanced Transitional in style, and marvellously beautiful in design. Some doubt exists as to whether Geoffrey is to be credited with the Galilee, for Bishop Eustace, who was appointed to the see in 1198, has a certain claim to the authorship of this quaint porch. In the 13th century the old Norman presbytery was thought to be too simple in design, and the whole east end of the cathedral was rebuilt and enlarged. This work was carried out under the auspices of Bishop Hugh of Northwold, between 1234 and 1252. He substituted a square east end for the apsidal termination of Abbot Richard, and built a retro choir of six bays in the Early English style.



sin
entl
as cr
f \



EXETER CATHEDRAL

In February, 1322, Ely Cathedral was overtaken by a catastrophe which few cathedrals have escaped. The great central tower, which, no doubt, had been considerably weakened by successive architectural changes in the church itself, came toppling down. This disaster was not altogether unlooked for, the monks having for some time realised their danger. No time was lost in restoring the shattered building. Alan of Walsingham, the sacrist for the time being, immediately undertook the work, and added a feature to the church for which it has ever since been justly celebrated. This is the graceful "lantern," which at Ely takes the place of a central tower. This beautiful structure has been described as a "Gothic cupola," and these words give us some idea of its delicate design. Instead of replacing the huge tower, which had fallen to ruin, by a similar structure, Alan built up a slender octagon resting on eight piers. The walls of the octagon were pierced with windows, and the whole was enclosed with a wooden roof. At the same time the choir sustained considerable damage. Its western portion was rebuilt by, or rather at the expense of, Bishop Hotham in 1338. To the 14th century we also owe the Lady Chapel, the work of a certain John of Wisbech, a monk. Its cost was defrayed by the liberality of Bishops Hotham and Montacute; and though it was commenced in 1321, it was not completed until 1348. It is, to all intents and purposes, a distinct church, being only united to the main building at one corner. Few finer specimens of Decorated architecture are to be found in England. Unfortunately it was a good deal damaged by the Puritans; and of the many statues which filled its niches, only one has escaped decapitation.

During the 15th or 16th centuries but little was added to Ely Cathedral. The chantries of Bishops Alcock (1490—1500) and West (1515—1553) were built at the east end of the choir aisles. The former was an architect of taste, as well as a zealous prelate. Besides ever keeping in mind the interests of his cathedral, he converted St. Rhadegund's Nunnery at Cambridge into Jesus College, the buildings of which owe something to his care. And now "he lyeth in a chappell of his owne building, on the north side of the presbytery, where is to be scene a very goodly

and sumptuous tombe, erected in memory of him." Another distinguished bishop of Ely was Richard Cox (1559—1581), who incurred the anger of Queen Elizabeth by refusing to forfeit the property of his church to the Crown. It was to him that the Queen wrote the following explicit yet scarcely queenly letter:—"Proud Prelate,—You know what you were before I made you what you are. If you do not immediately comply with my request, by God, I will unfrock you. —ELIZABETH."

The Civil War affected Ely but little. No doubt the Protector felt a tenderness for the church under whose shadow he had lived. He appeared, however, on one occasion with his soldiery when Mr. Hitch

was conducting the service. The Protector at once ordered him to cease his prayers, and, on his refusal to do so, shrieked: "Leave off your fooling, and come down, sir." This forcible treatment was successful, and Cromwell took no further measures. Though its services were stopped for a time, the church itself escaped with slight injuries. The 18th century was a period of neglect, but fortunately Ely escaped the restoration of Wyatt. Forty years ago, Dean Peacock saw the necessity of preserving the noble building confided to his care. The work of repairing the cathedral was entrusted to Sir Gilbert Scott, who has carried out the restoration with his usual intelligence and restraint.

And so we take leave of the great Church of Ely. Though it has passed through many vicissitudes, it has essentially preserved

the character which the Abbots Simeon and Richard gave it eight hundred years ago. It is true that in the progress of time many devoted prelates have thought to beautify it; yet it has always escaped the wholesale destruction which has been the fate of too many English churches, and still remains a fine example of a dignified cathedral church. The long, impressive nave, the Galilee and western tower, and Alan of Walsingham's delicate lantern, linger in our memory when we have left the Fenland, with its gentle mist and quiet gloominess, far behind. And when we reflect on the many generations of pious worshippers who have knelt at St. Ethelreda's shrine, we feel that the distance between ourselves and the dim past is easily



bridged over by such historic monuments as Ely Cathedral.

Worcester.

It is a curious fact, that we owe the Cathedral of Worcester, once of Norman design, to the energy of a Saxon bishop. When William came to England, he found Wulfstan presiding over the diocese of Worcester. This Saxon bishop was a simple God-fearing man, more intent in ministering to the wants of his flock than in earning fame or advancement for himself. A perfect cloud of legend and anecdote has gathered round his name. We are told that on one occasion his mind was so distracted by the scent of a roast goose, which was being cooked for his dinner, that he was unable to attend to his devotions. To avoid similar temptation in the future, he never tasted meat again. Before the arrival of William, Saxon kings had bowed before Wulfstan; nor was he afraid to face and even browbeat the Conqueror himself. The latter showed excellent judgment in not deposing him from his bishopric. Lanfranc, it is true, ordered him to give up his pastoral staff and ring, but Wulfstan replied by driving his staff into the stone tomb of the Confessor. He himself alone could extricate the staff, and this miracle appears to have reconciled him to Lanfranc.

In 1084, then, Wulfstan, no doubt advised by Norman architects, began to build a cathedral church. The Saxon church of St. Oswald, which had stood a hundred years, had been partially destroyed by the Danes. The demolition was completed by Wulfstan, to make way for his own edifice. According to the legend, the worthy prelate wept when he witnessed the ruin of Oswald's church. "I am destroying," said he, "the work of a holier man than myself; I am neglecting souls to heap up stones." In 1089 the eastern arm of the cathedral was finished and dedicated, while during the next half century the nave was built. In 1175 the central tower fell down. This disaster was, at some period or other, inevitable, and we have to record it of nearly every Norman cathedral. Five and twenty years later the cathedral was partially destroyed by fire, an accident which rendered immediate restoration necessary. Between 1202 and 1215, the west end of the nave was rebuilt. When King John met with his miserable death at Newark in 1216, he was, in accordance with his own request, buried in Worcester Cathedral. Here, in the choir, still lies the effigy of the wretched monarch, to whose impotent conflict with his barons we owe so much of the liberty we enjoy to-day. After John's successor, Henry III., had been but two years on the throne, he paid a visit to Worcester. He was then but twelve years of age, but, boy as he was, he witnessed the dedication of the church to St. Mary, St. Peter, St. Oswald, and St. Wulfstan, by Bishop Sylvester of Evesham. The next event of importance in the history of the cathedral is the completion of the chapter-house, which took place in 1220. This building had been begun in

1113, its original design being Transitional. While it was in course of construction, its plan underwent some modification, and in the 13th century it was considerably restored. It is decagonal in form, and its roof, which is vaulted, is supported by a centre pillar. To Bishop William of Blois, whose monument is to be seen in the Lady Chapel, we owe the Early English choir, which was begun in 1224 and finished in 1280. The eastern portion of the nave may be ascribed to the early part of the 14th century. About the same period Prior Walter de Bransford built the Guesten House. Here, no doubt, many hundreds of pilgrims, travelling to pay their devotions to the shrines of the two saints, Oswald and Wulfstan, accepted shelter and hospitality at the hands of the monks. It is now but a ruin, but, from the traceried windows still in existence, we may form an idea of the beauty of which time has robbed it.

Towards the end of the 14th century the cathedral appears to have been partially revalued. The northern porch was added by Bishop Wakefield in 1380. The great west window is Perpendicular in style, as are also the cloisters, which may be probably dated about 1500. The last solemn pageant which took place in the Cathedral of Worcester before the Reformation was the burial of the ill-fated Prince Arthur in 1502. He was interred with the tears of a whole nation, and a graceful little chapel was built to contain his monument. And thus the building of Worcester Cathedral was finished. It will be gathered from what we have already said, that but little of Wulfstan's work is at present in existence. The crypt, which is one of the finest in England, is certainly his. It still preserves the apsidal termination, though above ground the circular east end was swept away many centuries ago. This peculiarity is possessed by Worcester in common with only three other English cathedrals. For the rest, Norman work can only be traced with difficulty in the choir and transepts, and at the west end of the nave. At the Reformation Worcester Cathedral suffered little or no defacement. But at the Great Rebellion it was very roughly handled. The Civil War raged hotly in its neighbourhood, and on one occasion it is said that a piece of artillery was directed from the top of its tower. Nothing of importance happened to the cathedral during the 18th century, but some thirty years ago restoration became imperative. The work was begun by Mr. Perkins, and carried to completion by Sir Gilbert Scott. Under the direction of these two architects, both the east and west ends were practically rebuilt—the former in the Early English style, that it might harmonise with the choir. Lancet-shaped windows were placed in the choir, and the whole building was either scraped or recased. There can be no doubt that at the time the building was rapidly falling into decay. To arrest this decay it was necessary that something should be done. The circumstances of the case, however, scarcely justified the extensive restoration which was carried out. To

watch over the safety of the ancient monuments which have come down to us is, of course, our duty. But we surely ought to hesitate before rashly destroying the records of the past, as embodied in the walls of an ancient church. We have already said something of the three principal monuments in Worcester Cathedral. The rest are for the most part modern, and need hardly be referred to. The woodwork of the stalls was probably carved in the 14th century. It is quaint in design and admirable in execution. Of the bishops of Worcester none is more famous than the earnest, sturdy reformer, Hugh Latimer, who was appointed to the see in 1535. It is true, the building owed nothing to him. He probably knew or cared little about architecture; but in the important struggle which shook the church in his lifetime he played a foremost part. In 1539 his resignation was forced upon him. Sixteen years later he met his death at the stake rather than recant his opinions.

The foundations of the church which now serves as Gloucester Cathedral were laid by Abbot Serlo in 1089. The ecclesiastical tradition of Gloucester, however, goes

a good deal further back than the 11th century; and, before we attempt a description of the existing building, it will be well to glance at the previous history of the city. In 681 Osric, a Saxon under-king, established a convent of nuns of Gloucester, and dedicated it to St. Peter. The nuns were dispersed and the convent destroyed in 767. Fifty-five years later Beornulph rebuilt the convent; but, instead of restoring the nuns, established a college of secular canons. In the time of Canute the secular canons were driven out, and St. Peter's was made a Benedictine Abbey. About the year 1045 Aldred began to build a new abbey at Gloucester; but before it was finished it was partially destroyed by fire. It was on the ruins of Aldred's Abbey that Serlo, the first Norman abbot of Gloucester, built his church. Having restored the crypt and chapter-house, in 1089 he laid the foundation of the nave. In 1100 the nave and choir were completed and solemnly dedicated to St. Peter. Of the architectural history of Gloucester in the next century we know but little. During that period, however, several events of importance took place within the walls of St. Peter's Abbey. It was here that William Rufus held the first Witenagemot which England had known since the Conquest. Here, too, in 1216, the youthful King Henry III. was crowned.

The first abbot who took an interest in the architectural well-being of his church was Abbot Foliot, who held office from 1228 to 1243. During his abbacy the nave was vaulted with stone, and the misericords of the choir were carved by the hands of the monks. To the same period, too, we may ascribe the building of the first central tower, which, however, has long since disappeared. Of its successor we shall speak later. In 1239, on the completion of Bishop Foliot's work, the church was re-dedicated. Under Abbot Thokey (1307—1329) the Abbey at Gloucester

grew in wealth and influence. When the unhappy Edward II. was put to death at Berkeley Castle, Abbot Thokey brought his body in state to Gloucester under a pall drawn by stags. The dead monarch was buried in St. Peter's Church, where a monument to his memory still exists. During the next century thousands of pilgrims journeyed to Gloucester to lay their offerings at Edward's shrine, and thus materially added to the riches of the abbey. The wealth thus accumulated was spent with a lavish hand on the beautifying of the church. To the earlier half of the 14th century we may ascribe the south aisle of the nave and the north transept. About the same time, too, the choir was revaulted, and robbed of its severely Norman character. In 1350 the magnificent east window was built on the foundation of the old apse. In praise of this window we can scarcely speak too warmly. It is of fourteen lights, and is a very fine specimen of Decorated work. The coloured glass which was placed there in the reign of Edward III. still remains, and time has only added to its splendour of tone and effect. In 1375 Abbot Horton commenced the cloisters, and they were finished in the abbacy of Procester (1381—1412). During the latter's tenure of office St. Peter's became a mitred abbey. The cloisters are in an excellent state of preservation. The monks' lavatory is still to be seen, as well as the "carols" or recesses, in which the priests of old stood to study or illuminate missals.

The central tower, which is Perpendicular in style and of fine proportions, was built between 1455 and 1480. It replaced one of Early English style, which, as we have seen, was erected during the rule of Abbot Foliot. The next addition to St. Peter's Church was the Lady Chapel, which possesses all the characteristics of the late Perpendicular style. Its foundations were laid in 1557, but it was not completed until forty years afterwards. Its distinctive feature is that it is cruciform, a peculiarity which gives it the dignity of a separate church.

In 1514 some alterations were carried out in the choir by William Parker, the last abbot who ever held sway in Gloucester. At the dissolution of the monasteries Henry VIII.'s troopers descended upon the abbey and expelled the monks. In 1541 the diocese of Gloucester was created, and the abbey church became a cathedral. The first bishop of the new diocese was John Wakeman, who had once been Abbot of Tewkesbury. From this time to the present day the history of Gloucester has been for the most part uneventful. It is true that, in the time of the Protectorate, services were stopped in the cathedral, as they were elsewhere. But with this exception there is nothing to record until 1836. In that year the dioceses of Gloucester and Bristol were united, and John Henry Monk, the well-known biographer of Bentley and editor of Euripides, was appointed the first bishop of the joint diocese. It was in memory of him that the great west window was filled with stained glass in 1858. Of late years Gloucester Cathedral has been thoroughly restored by Sir Gilbert

Scott, and Mr. Gambier Parry has decorated a portion of the roof with paintings.

The exterior of Gloucester Cathedral is somewhat disappointing. It presents scarcely any feature suggestive of its Norman origin. In vain we look for traces of Serlo's workmanship. The great central tower, fine and imposing as it is, is no earlier than the latter half of the 15th century. The Lady Chapel and the west end are both Perpendicular in style. The flying buttresses of the choir support nothing, and impress us with an uncomfortable sense of useless ornament. When, however, we pass through the south door and enter the old church of St. Peter's, we find much to admire. With the exception of the western bay, which was rebuilt by Abbot Morwent about 1430, the nave has preserved its Norman character. Nor have the choir and transepts ever been thoroughly transformed. A close examination will reveal to us many evidences of early architecture, although to a casual observer the style of the 14th century seems to predominate. The contrast between the more ancient portions of the building and the florid Lady Chapel is both marked and interesting. Of the richness of the coloured glass in the east window we have already spoken. In the grandeur of its crypt, which has an especial claim to attention, because it has never lost its apsidal east end, Gloucester yields to no other English cathedral.

These, then, are the characteristics which entitle Gloucester to a high place in our regard, though we can scarcely rank it among the finest and most important of our English cathedrals.

The most northerly cathedral in England is, in one respect, unique.

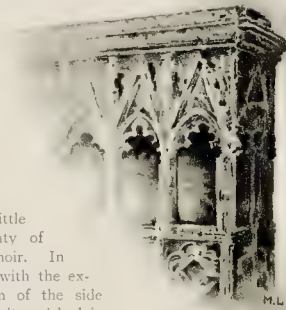
Carlisle.

It possesses a unique feature. Of the eight bays, of which the nave originally consisted, six have

been utterly swept away. The effect of this is quite extraordinary. The eastern limb of the church is distinguished both for its length and height. The latter feature, combined with the absence of the nave, gives us the impression that the church has been turned round, and that, in fact, the choir and nave have changed places.

Though at present it displays no overwhelming evidence of its Norman origin, the foundations of Carlisle Cathedral were laid as early as 1092. In that year one Walter, the Governor of Carlisle, is said to have begun to build a church in honour of the Blessed Virgin. It was apparently his intention to establish a college of secular monks, but he did not live to carry this into effect. After the death of Walter, King Henry I. finished the church which had been commenced at Carlisle, and founded a priory in its neighbourhood. This was in 1101. Thirty years later Carlisle was created a separate diocese, and the priory church became the cathedral. For a hundred years it remained in the Norman style. It consisted of a nave of eight bays, a small choir, and north and south transepts, with small

chapels attached to them. Such was its character until about the middle of the 13th century, when the Norman choir was removed, and one of Early English architecture substituted for it. We can speak



St. Andrew's Shrine

with little certainty of this choir. In

1292, with the exception of the side aisles, it perished in a disastrous fire, which threatened to entirely destroy the city of

Carlisle. To the same period belongs St. Catharine's Chapel, which stands on the south side of the cathedral. This example of Early English architecture replaced a Norman chapel. Fortunately it escaped the ravages of the fire, and has survived to enable us to form some idea of the beauty of the 13th century choir. For the next half century Carlisle Cathedral was allowed to lie in ruins. The whole of the North of England was thrown into commotion by our protracted struggle with Scotland. The position of Carlisle was strategically important, and no doubt its inhabitants abandoned, for a time at least, the arts of peace for the sterner arts of war. At any rate, it was not until the independence of Scotland was secured, and quiet restored to the North of England, that the cathedral choir was rebuilt. This work was undertaken in the episcopate of Gilbert (1353—1362), to whom we owe the main arcade of the choir as it exists to-day. Bishop Appleby (1365—1395), Welton's successor, threw himself heart and soul into the work of restoration. In his term of office the upper part of the choir was completed, the east end built, and the whole eastern limb of the church roofed in. His greatest triumph was undoubtedly the magnificent east window of nine lights. We scarcely know which is entitled to the greater praise—the beautiful tracery of the upper part of this window, or the grand proportions of the lower. Much of its glass, too, is contemporary, and exquisite in colour. The modern glass in the lower lights is by Hardman, and was put in to the memory of Bishop Percy. Before we leave the choir, attention must be called to the splendour of its general effect. The walls and piers are of red sandstone; the ceiling is of a blue tint; while the hues and colours of the gorgeous windows are innumerable.





St. Mary's Church, York

The choir was scarcely rebuilt when a second fire broke out in Carlisle Cathedral, destroying the north transept. Fortunately Bishop Strickland was soon afterwards appointed to the see. If we may judge him by his works, he was a man of great energy, and set himself to repair the church over which he presided. To him we may ascribe the restoration of the north transept and the central tower. The choir stalls were also his work. They were once profusely painted, but time and the incidents of several campaigns have robbed them to a great extent of their decoration. Carlisle was left almost undisturbed at the Reformation. The religious house, the buildings of which were on the south side of the church, was of course put down. But the church lost nothing but its name. Its title had hitherto been the Church of the Blessed Virgin Mary. It was robbed of this,

as savouring too much of Popery, and was rededicated to the Holy and Undivided Trinity. In 1645 Carlisle was besieged by the Parliamentary Army, to which it surrendered after a struggle. It was during this siege that the cathedral sustained its most terrible injuries. The whole of the Norman nave, which had escaped both fire and the decay of time, was destroyed, with the exception of the two bays which still exist. A century later Charles Edward, with a confidence in himself which subsequent facts by no means justified, appointed James Capper, one of his own followers, to the see of Carlisle.

By a curious irony, it was at Carlisle that his Highland adherents surrendered. On that occasion they were locked up as prisoners in the cathedral. In the 18th century Carlisle Cathedral, in common with many others, suffered much at the hands of ignorant restorers. In the middle of the present century, however, it was placed in the hands of more intelligent architects, and many necessary repairs were admirably carried out.

It is a curious fact, that throughout the history of the cathedral the nave had been rigorously railed off from the choir, and been used as a separate parish church. This arrangement, even before the destruction of the nave, could not fail to destroy the unity of the building. Now, however, all cause of reproach has been removed. The choir and all that is left of the nave have been thrown into one, and a separate parish church has been erected elsewhere.

Such has been the not uneventful history of Carlisle Cathedral. A great portion of it has, as we have seen, been rebuilt; but a good deal of the work of the Norman builder still remains. The two bays of

the nave, the piers of the tower, and the south transept have never lost the severity of their Norman style. It will be remembered that the rest of the church belongs to a considerably later period.

Durham.

The early history of the great church at Durham is, in reality, the history of the early Christian church in the North of England. The glorious edifice which to-day looks down upon Durham from the rising ground above the town was not founded until 1093. The events, however, which led to its foundation take us far back into the past, and as they are of some importance to our subsequent narrative, it will be well to call attention to them now.

Early in the 7th century, King Oswald, of Northumbria, embraced Christianity. In his youth he had wandered among the islands of Western Scotland, and had once accepted hospitality from the monks of Iona. It was from Ireland that the monks of Iona came, and the monastery, established by Columba, had grown in importance and influence. Thither Oswald sent for missionaries at the beginning of his reign. In compliance with the King's request, Aidan visited Northumbria, and Lindisfarne became the first northern diocese. Faithfully did Aidan carry out his mission. Travelling, with King Oswald as his interpreter, from end to end of Northumbria, he made countless converts, and successfully combated heathendom wherever he went. But the name of St. Aidan is now overshadowed by that of St. Cuthbert. It is the latter who is the patron saint of Durham. Born on the other side of the Tweed, he journeyed southward, and became first prior and then bishop of Lindisfarne. In his old age he retired to the seclusion of an island some distance from the mainland, and there he breathed his last. Great as his influence had been during his life, it increased marvellously after his death. His body was left in the charge of the monks of Lindisfarne, and the guardianship of St. Cuthbert's bones served to keep this small community together. When the body of the saint was examined eleven years after his death, it is said to have shown no signs of corruptibility. The fame of this miraculous preservation became so great, that in 1104 the body was a second time taken out of its coffin. We are told that in that year it was still fresh. When, however, it was exhumed for the last time, in 1827, it was found that a fraud had been practised. A dry skeleton was found, swathed round with cere-cloths, with the eye-sockets plumped out with plaster balls. Thus an appearance of incorruptibility had been given to the body, by which trick the fame of St. Cuthbert and the revenues of the Northern see were immensely increased. Soon after the death of St. Cuthbert, the monks of Lindisfarne were driven from their home by the Danes. They did not, however, surrender the body of their patron saint, but carried it with them to Chester-le-Street. In 995 they moved to Durham, and established themselves on the magnificent plateau upon which the cathedral now stands. A small stone church, to serve as a shrine for the bones of St.



Cuthbert, was built by Alhbew, the first bishop of Durham, about the end of the 10th century. This edifice by no means satisfied the Norman ideal of architecture, and not many years after the Conquest the building of a new cathedral was meditated. In 1081 William of Carleif was appointed Bishop of Durham. Seven years later he was concerned in a plot against William II., and was obliged to retire to Normandy in exile. During his sojourn in his own country he made up his mind that on his return to England he would build a cathedral in the Norman style. This enterprise was begun in 1093, when, in the presence of William of Carleif himself, Turgot, the prior of the monastery, and Malcolm, King of Scotland, the foundation-stone of Durham Cathedral was laid. William only lived to build the choir, with its apsidal end, the first bay of the nave, and the piers which carried the central tower; but he left upon the work the vivid impress of his style, and the church was finished in accordance with his original design.

In the episcopate of the celebrated Ralph Flambard (1099-1128), who had been Chancellor to William Rufus, the nave and side aisles were completed. Considerable progress must have been made with the building by 1104, for in that year the bones of St. Cuthbert were removed from the small Saxon church and placed within the walls of the Norman cathedral. Architectural activity by no means flagged with the death of Flambard in 1128. Within the next few years the vaulting of the nave had been carried out by the monks. Geoffrey Rufus, who succeeded to the see of Durham in 1133, completed the chapter-house, which, until wanton destruction overtook it in 1766, was the finest building of its kind in England. To the same prelate we owe the south door and the north porch. It was at the latter that fugitives, seeking sanctuary at the shrine of St. Cuthbert, gained entrance. The grotesque knocker, which is still to be seen on the stout oaken door, has, no doubt, been grasped by the trembling hand of many thousands of suppliants.

In the early years of the episcopate of Hugh Pudsey (1153-1199), a Lady Chapel was commenced at the east end of the cathedral. He had not progressed far with his work when, owing, no doubt, to the peaty nature of the soil, the walls began to crack. Bishop Pudsey is said to have regarded this as a mark of God's disapproval. At any rate, he at once changed his plan, and built instead the edifice at the west end, which is now called the Galilee Chapel. In the whole of England there is no finer specimen of late 12th century architecture than this; each of its five aisles contains four semi-circular arches, richly decorated with zig-zag ornament. The clustered pillars which support its arches are remarkable for their grace and lightness. Of the paintings, which once adorned its walls, only a few fragments remain. Among many may be recognised with tolerable certainty figures of a king and a bishop, which, no doubt, represent King Oswald and St. Cuthbert. Here, too, lie buried many famous prelates and

divines, but the most famous of them all is the venerable Bede; his resting-place is marked by a plain slab, bearing the inscription:

"*Hæc sunt in fossa Bedæ venerabilis ossa.*"

The next additions made to the cathedral were, in all probability, the two western towers, which may be ascribed to Bishop Richard de Marisco (1217-1226). Though built as late as this, they were originally designed by William of Carleif. The spires of wood, by which they were originally capped, were removed in 1670, and they underwent a further alteration at the hands of the destructive restorers of the last century.

In the 13th century Carleif's east end began to fall into ruin, and some measure of rebuilding became imperative. Accordingly, in 1242, Prior Melsanby began the eastern transept, now called the "Nine Altars." This portion of the cathedral is of very fine Early English work, and its vaulting, which was not completed until 1278, is singularly beautiful. On the west side of the new choir the bones of St. Cuthbert were placed, and there they have remained until the present day. After the building of the "Nine Altars," no alteration of importance took place in Durham Cathedral until the time of the infamous Wyatt. The old church, however, was not allowed to rest entirely, but in many details changed with the changing times. Towards the end of the 13th century, Prior Hugh of Darlington built a belfry on to the central tower. On the eve of Corpus Christi day, 1429, this belfry was struck by lightning and destroyed. Forty years later Prior Bell restored it. In the middle of the 14th century Thomas de Hatfield erected the Bishop's Throne. The High Altar, now generally known as the Neville Screen, was built by Lord Neville, in 1380, to commemorate the victory over the Scotch at Neville's Cross. Its niches were once filled by upwards of a hundred sculptured figures, but these were destroyed by the Reformers. The next restoration we have to chronicle is that of the Galilee Chapel, which was undertaken by Cardinal Langley (1406-1437). This prelate added a new roof, and placed three new windows in the west wall. On his death he was buried in the chapel which he had so lovingly restored.

At the Reformation, as we have already hinted, Durham Cathedral suffered considerably; but it sustained a far heavier blow at the Great Rebellion. In 1650, after the battle of Dunbar, Cromwell's prisoners were shut up in the cathedral. They did an immense amount of damage, destroying the woodwork, and breaking nearly all the stained glass. After the return of Charles II., the interior was thoroughly repaved with black and white marble, and canopied stalls of excellent design were erected.

Towards the end of the 18th century, the most terrible calamity which it had yet sustained fell upon the Cathedral of Durham. The restoration of the building was entrusted to James Wyatt, whose name has ever since been a by-word and a reproach. With

reckless ignorance this "destroyer" pulled down the chapter-house, a perfect storehouse of early monuments. It is scarcely necessary to say that of these monuments neither drawing nor record was kept. At the east end he replaced the rose window of Prior Wessington (1416-1440) by a miserably-designed one of his own. On the western towers, too, he set the mark of his incompetence. Fortunately the debased taste of the 18th century is a thing of the past. It is improbable that we shall ever again allow the sacred heritage of our country to be thus defaced by sacrilegious hands.

We have seen that Durham Cathedral has endured its share of the shocks of fortune, and yet it has preserved in an eminent degree its early character. With the exception of the choir, no part of it has been totally rebuilt. There are but few traces of later workmanship. The transepts, nave, and Galilee Chapel, are to-day substantially as they were left by their Norman builders, while in preserving its great central and two western towers Durham stands well nigh alone. The situation of the cathedral is extraordinarily impressive. The plateau upon which it stands goes sheer down under the west wall of the church itself, so that the only entrances are on the north and south sides. Over against it, on the north side, stands the castle, which long served as a fortress against the Scots. Though now but the peaceful building of a university, together with the cathedral, it casts a weird shadow over the little city of the north.

In the early days of Christianity in England, Norwich was not the centre of the East Anglian Church.

Norwich.

The bishop's throne had been originally fixed at Dunwich, thence it was moved to Elmham, and from Elmham to Thetford. In 1096, however, the diocese of Norwich was constituted, and Herbert Losinga, a relative of the builder of Hereford Cathedral, was appointed the first bishop. He at once founded a Benedictine Abbey, and began to build a cathedral church. As was the usual custom, he commenced at the east end, and before his death, had finished the presbytery, the crossing, and several bays of the nave. His successors did not pause in the work, and the nave and aisles were completed with as little delay as might be. Although a century elapsed between the laying of the foundation-stone and the completion of the cathedral, the style determined upon by Losinga was retained throughout. A singular uniformity is consequently to be observed in the great church at Norwich. The later Norman builders adhered so closely to Losinga's design, that the capitals and ornamentation are similar in every part of the building.

Not only was Norwich Cathedral built upon one

consistent plan, but during the eight hundred years of its existence it has undergone little structural alteration. Its details have, of course, been considerably modified, but on the whole its history has been uneventful. By this fact we are altogether the gainers, for in the East Anglian Cathedral, as we see it to-day, we have the most perfect specimen of a purely Norman Church. In one respect the cathedral is still unfinished. As we have already said, the complete design of a Norman church included two towers at the west end. The importance of this feature is considerable, as it seemed to diminish the length of the narrow nave; yet, for some reason or other, the western towers were never even begun at Norwich.

While yet in progress of building, the cathedral suffered severely by fire. In 1272 it was again burnt, this time wantonly. A serious conflict broke out between the monks and citizens of Norwich. The latter were an influential body; they had existed long before Losinga established his religious house, in the foundation of which they had, as a matter of fact, materially assisted. One of their number had been slain by a monk, and this murder was forcibly resented. In the course of the quarrel the citizens set fire to the cathedral, and destroyed the belfry with its bells. The Benedictines, however, although in the wrong, sheltered themselves behind their clerical privilege. The citizens were severely handled, 173 being put to death. But the damage done to the church was slight, and easily repaired. The next event of importance in the history of Norwich is the dedication of the cathedral. This took place in 1278, in the presence of Edward I. and Queen Eleanor.

In 1362 the spire heavily collapsed, and in its fall destroyed a large portion of the presbytery roof. Fortunately Bishop Percy, who presided over the see when this accident took place, was a wealthy prelate, and had a refined taste in architecture. He at once set to work to build the graceful clerestory which still gives a welcome lightness to the east end of the cathedral. Some seventy years later a memorial window was inserted in the west end in honour of Bishop Alnwick, who had ruled over the see of Norwich from 1426 to 1436. The effect of this change must have been considerable. The Norman windows probably admitted but little light, and hitherto the long nave must have been shrouded in perpetual gloom.

Up to this date the roof of both nave and presbytery had been of wood; but in the episcopate of Walter le Hart (1446-1472) the flat timber ceiling was removed from the nave and replaced by handsome stone vaulting. Le Hart's successor, Bishop Goldwell, vaulted the clerestory of the presbytery which Bishop Percy had built. The same prelate



Sanctuary Cathedral

added the flying buttresses on the outside of the east end, which were, no doubt, found necessary to support the new stone roof.

The last bishop who busied himself in Norwich Cathedral before the Reformation was Richard Nix (1501—1536). He completed the stone vaulting which Bishops Le Hart and Goldwell had begun. For this he deserves to be remembered with gratitude; but his action in turning two bays of the nave to flat-headed chantry chapels can hardly be applauded.

At the Reformation the monastery at Norwich was, of course, put down, and the monastic buildings partially destroyed. At the present day scarcely a trace of them remains.

It is a strange fact, that in Queen Elizabeth's reign some slight alterations took place in the cathedral. The Norman windows in the clerestory of the nave were taken out, and the formless apertures which now light up the nave took their place. This change was, no doubt, useful, but, in spite of its practical advantage, it can only be regarded as a wicked act of iconoclasm. In the same reign the chapter-house was utterly destroyed; all that is left of it now is its entrance, which was discovered some years ago in the cloisters.

Norwich fared badly in the troublesome times of the Civil War. In 1643 the mob broke into the cathedral, and not only pulled down the organ, but laid destructive hands on the stained glass, monuments, and architectural ornaments. The organ, which the fury of the Puritans had demolished, was replaced by another at the end of the 17th century.

Little now remains to be said of Norwich Cathedral. Its monuments are neither many nor interesting. Of its chapels, only four are now in existence. The episcopal throne, however, which still stands in the choir, is worth more than a passing glance. It is fashioned entirely of stone, but is somewhat rude in design. Of the bishops that have taken their place upon it, scarcely one has earned a conspicuous title to fame. With the exception of Herbert Losinga, the energetic founder of both see and church, there has been a strange dearth of distinguished prelates in East Anglia; but for many reasons their cathedral will never cease to be studied and revered. Only one other cathedral in England, that of Peterborough, can boast that it has retained its semi-circular east end. In fact, it may be said that the ground plan of the great Norfolk church has never been modified. The changes which the interior has undergone have, with the exception of Bishop Percy's clerestory in the choir, altered its aspect but slightly. Happily, too, it has almost entirely escaped the hand

Chester.

of the restorer. In Norwich we have an unparalleled opportunity of judging what were the characteristics of a great Romanesque church. The history of the church which now serves as the cathedral of Chester takes us many centuries further back than the constitution of

the diocese. It is true that in Norman times there were several bishops of Chester, but the diocese was allowed to lapse. In those days, too, the church of St. John the Baptist contained the episcopal throne. When, however, the see was revived by Henry VIII. in 1541, the church of St. Werburgh was chosen as the cathedral. It is of this church, therefore, that we propose to give a brief account.

In 875 some relics of St. Werburgh, the daughter of King Wulfhere, and patroness of Mercia, were brought to Chester. A church was immediately built to receive them, but it was shortlived, and required rebuilding in the following century. In 1095 Hugh Lupus, Earl of Chester, and kinsman of William the Conqueror, founded a Benedictine Abbey, and in place of the old Saxon church built up a Norman edifice, which he dedicated to St. Werburgh.

It is this Abbey Church which to-day serves as the cathedral of Chester. Though its Norman origin is now almost totally obscured by the work of later architects, its foundation dates from the year 1110. The ground plan has remained substantially unaltered, and if we look closely into the structure we shall discover many evidences of Norman design. The walls of the north transept, for instance, have not been rebuilt since the days of Lupus; the lower portion of the north-west Norman tower is still in existence; on the outside of the nave several Norman arches are distinctly discernible; while the piers which to-day carry the central tower are, no doubt, Norman in their core. It is worthy of note, moreover, that when Mr. Hussey was carrying out his restoration, some forty years ago, he came upon the substructure of the semi-circular apse, which, in the Norman period, terminated the east end. Subsequent excavations, too, have brought to light an interesting crypt, which is distinctly Norman in style.

Before the end of the 12th century, warfare and neglect had made the church a ruin. In 1194 the work of rebuilding it commenced. In all probability the choir and central tower were finished as early as 1211. Not much later in date are the Lady Chapel, the chapter-house, and refectory. The latter has become almost dilapidated, and is as yet unrestored. The Lady Chapel and chapter-house are very fine specimens of the Early English style. In late years they have undergone a thorough restoration; in fact, it may well be questioned whether they have not been needlessly robbed of that softness and richness of tone which age alone can confer.

From actual records we know but little of Chester Cathedral. However, the incontestable evidence of the building itself convinces us that considerable energy was displayed by the abbots of the 14th century, for in the lower portions of the nave and south transept there are good specimens of the Decorated style.

A century later the western portion of the church was almost entirely recast. To-day we are struck at once by the prevalence of the Perpendicular style. Though there is a good deal of uncertainty in the





Exeter Cathedral
— 1 —

matter, we may, perhaps, ascribe this "improvement" to Simon Ripley, who ruled over St. Werbergh's Abbey from 1485 to 1492. At this period the upper part of the tower, as well as the roof and clerestory of the nave and south transept, were built. The south transept, or St. Oswald's Church, as it is called, deserves more than a passing notice; it is, indeed, the remarkable feature in Chester Cathedral. Longer than the choir, and almost as long as the nave, it has the appearance rather of a separate church than of a mere transept. Its size is to be accounted for by the fact that until quite lately it was the parish church of St. Oswald. The transept having been built on the site of the parish church, the parishioners claimed to hold their services within the abbey. This claim they did not surrender until 1880.

Simon Ripley's successor, Abbot Birchenshaw, completed the transformation of the western arm of the cathedral by inserting a Perpendicular window in the west front. The same prelate began to build up the south-west tower on its old Norman foundations. This work was never finished, being, no doubt, interrupted by the Reformation.

In 1541 Chester was elevated to episcopal dignity by Henry VIII. From that year until 1836 the see was immense, including, besides Cheshire, Lancashire and Westmoreland, portions of Derbyshire, Flintshire, Cumberland and Yorkshire. The successive creation of the dioceses of Ripon, Manchester, and Liverpool, have considerably relieved it, and at present the Bishop of Chester only holds sway within the limits of his own county.

We have still a word to say about the modern restoration of the cathedral. Mr. R. C. Hussey began the work in 1844, and thoroughly restored the choir

and Lady Chapel. In 1868 the task was entrusted to Sir Gilbert Scott, and under his care extensive alterations have been carried out. Whether he has done wisely or not, this is not the place to discuss. Considerations of safety often, no doubt, render restoration imperative, yet no one, we think, can see a time-worn, weather-beaten building swept and garnished and made as new without a sigh of regret.

Chester Cathedral can in no wise be ranked among the great churches of the land. Its situation is

far from imposing. Standing in the midst of a city, it is so hemmed in with buildings that to obtain a general view of it is impossible. It is best seen at a distance, from the grand old city walls. Its interior, too, is somewhat disappointing. The nave has the aspect of a late Perpendicular building, while the windows of the transepts belong to the same debased period of architecture. The east end, however, is a far nobler piece of work. Choir, Lady Chapel, and chapter-house, are all of the finest Early English style, and were left untouched by the enterprising abbots of the 15th century.

Chester's roll of fame contains but few great names. First and foremost comes Mercia's patron saint, Werbergh. Her life-work was the establishment of nunneries in Mercia, and though few au-

thentic facts are recorded concerning her, legend has been busy in supplying the deficiency. Henry Bradshaw, an abbot of Chester in the 16th century, has, perhaps, a claim to be remembered for his rhyming life of his abbey's patroness. In the 17th century, Pearson, famous for his work on the Creed, for thirteen years presided over the diocese, while C. J. Blomfield, the celebrated Bishop of London, before his translation to the latter see, was for four years Bishop of Chester.



Llandaff.

No cathedral in England or Wales can boast such a romantic history as Llandaff. From its foundation, at the beginning of the 12th century, until 1843, its story is only one of neglect, spoliation, and destruction. In 1843 its restoration, or rather reconstruction, was entered upon, and in 1869 the ruined cathedral of South Wales was, for the first time for many centuries, a complete and harmonious structure. It will be at once seen that in one sense Llandaff Cathedral is modern, yet we cannot forget the fact that it was, after all, a Norman foundation, and through all its reverses of fortune it has retained some evidences of its Norman design. We shall therefore take up its story with the accession of Bishop Urban, the builder of the Norman Church. In 1107 this prelate brought from Bardsley the relics of Dubricius, the patron saint of Llandaff. The city on the banks of the Taff had, for many centuries, been the head of a Christian diocese; in fact, it is held by some that the see of Llandaff is the oldest in the British Isles. It is not surprising, therefore, that Urban found a small Saxon church already in existence. This edifice he lost no time in pulling down, and began to build another on a more ambitious plan. Of Bishop Urban's church we cannot speak with any certainty; we can only speculate even as to its size. It was, probably, a good deal smaller than the church now in existence, and, of course, purely Norman in style.

Although the cathedral has endured an unparalleled series of disasters, it still contains distinct traces of Bishop Urban's work. First and foremost, we must mention the magnificent Norman arch, through which we look from the presbytery into the Lady Chapel. Until the restoration this arch had been entirely hidden by lath and plaster. On the south side of the building there still exists a Norman wall with portions of Norman windows, while the doors on the north and south of the nave both belong to the 12th century. In the Early English period the nave was considerably extended, and the splendid west front, which is to-day the admiration of all beholders, was built. The latter consisted of a gabled centre and two towers. The towers have both been rebuilt, as we shall see presently; but the centre, although it was proposed to remove it in the last century, has required no restoration but re-glazing. Some years after the completion of the nave the chapter-house was built. In 1270 the Lady Chapel was erected, in the Decorated style, and the presbytery was transformed to meet the new taste. For a couple of hundred years nothing of importance happened to Llandaff Cathedral. In the 15th century Jasper Tudor built the north-west tower, which is Perpendicular in style. This tower, with the exception of its battlements, has hitherto survived the shocks of storm and time.

With the 16th century began the period of Llandaff's decay. The Reformers vented their rage upon it with extraordinary vigour. In 1575, we are told,

it was a complete ruin, "being more like a desert and profane place than a house of prayer and holy exercise." In the beginning of the following century, one prelate, whose name deserves to be remembered with respect, Bishop Godwin, made an attempt to preserve his church from total destruction. This effort, however, was ineffectual, for Llandaff had not recovered from the blow struck by the Reformation, when the followers of Cromwell descended upon its cathedral. Finding no more monuments on which to wreak their vengeance, the Puritans contented themselves with seizing the revenues of the diocese. This action rendered the carrying out of even necessary repairs quite impossible. In 1697 the cathedral was a disused ruin. Twenty years later, it is said, the south-west tower was "open from top to bottom." So critical was the condition of the building, that it was proposed in 1717 to move the see to Cardiff. This proposal, however, met with no support, and in name at least Llandaff remained the diocese of South Wales. But the worst was yet to come. Shortly afterwards the roof fell, then the battlements of the towers perished, and finally, in 1723, the walls of the nave collapsed. Still, no attempt at restoration was made. The services, such as they were, were held in the Lady Chapel, while the nave was allowed to lie a formless ruin for more than a hundred years.

But worse profanation was in store for the unhappy cathedral. In 1732, a Mr. Wood, of Queen Square, Bath, whose name should not readily be forgotten, filled the presbytery, choir, and a part of the nave with an Italian Temple. This tasteless building was of the most approved style of the period, and its western front was adorned by two Grecian urns. And such was the aspect which Llandaff Cathedral presented no more than five-and-forty years ago! It must have been pathetic in the extreme. The west end, beyond losing the glass of its windows, was scarcely damaged. The nave was a heap of rubble and masonry, and beyond it the uncomprehensibly ugly façade of the Italian Temple repelled the spectator.

In the middle of the present century desolation still reigned at Llandaff. No bishop had resided there for 300 years. Since 1691 no choral music had been heard within its walls. When Bishop Ollivant was enthroned, "the national schoolmaster, heading the procession, gave out a psalm, which was sung by about a dozen of his scholars, a bass viol being the only instrument then in the possession of the cathedral." In 1843 the office of Dean of Llandaff, which had been untenanted for nearly 600 years, was revived; then the period of restoration began. By 1857 the Italian Temple had entirely vanished, and a choral service was once again held within the choir. The restoration of the nave was then commenced and admirably completed in 1869. For almost the whole work John Pritchard was responsible, and it could not have fallen into abler hands.

The rebuilding of Llandaff Cathedral is, perhaps,

the most thoroughly finished, and yet conservative, undertaking of its kind which has ever been carried out. The nave is almost entirely modern, and the choir has been carefully restored. The south-west tower, with its spire, is also the work of Mr. Pritchard. It will be recognised at once that there are very diverse elements in Llandaff, and yet the effect is homogeneous. The exterior of the building can scarcely be called imposing; the effect which it might have had being spoiled by the absence of transepts. Once in the interior, however, we do not notice this defect, and are struck at once by the excellent way in which the old building has been treated by the modern restorer. The whole space is open, and the effect of the Lady Chapel seen through the great Norman arch is particularly pleasing. We have yet to notice one or two features. The panels of the reredos are filled with three pictures by Dante Gabriel Rossetti, the middle one representing the Nativity of our Lord, and the other two David as king and shepherd respectively. In the south aisle is to be seen some splendid stained glass, designed by Messrs. Morris and Marshall.

In situation Llandaff Cathedral is unique. We have already seen that many of our great churches were built on rising ground, but at Llandaff the cathedral stands in a hollow. So steep a hillock rises immediately behind it that, as we approach it from the west, only the spire can be seen.

Chichester.

It was in 1082 that Chichester became the cathedral church of the South Saxons. Before that time the see had been placed at Selsey. On its removal from the latter place, there was already in existence at Chichester a minster church, dedicated to St. Peter. For some years this church served the purpose of a cathedral, but it was soon found to be inadequate. Before Ralph Luffa (1091—1123), the third bishop of Chichester, had held office for ten years, he laid the foundation-stone of the present cathedral church. He must have devoted himself with unceasing energy to the work, for in 1108 it was completed. Six years later it was partially destroyed by fire, and the damage which it incurred was repaired by Luffa himself. In 1186 a far more terrible conflagration took place, which rendered extensive restorations necessary. Bishop Seffrid (1180—1204) took the opportunity to considerably alter and enlarge the cathedral. It is interesting to note with what skill he adapted the work of his predecessor in his restoration of the nave. A good deal of Luffa's work is still left, but, except in the triforium story, it has been almost concealed by the later additions. The Lady Chapel was built by Bishop Gilbert de S. Leoford, while John Langton, Bishop of Chichester and Chancellor of England, is responsible for the great window in the south transept, as well as the chapter-room.

In 1397 Richard Fitz-Alan, Earl of Arundel, was beheaded, and buried in a chapel in the north aisle,

which has since been called the Arundel Chantry. Almost immediately on his interment it was "bruited abroad for a miracle that his head should be growne to his body again." Thereon the king commanded that the grave should be opened, a step which, of course, proved the rumour to be unfounded. Bishop Sherborne adorned the choir with carved stalls at the beginning of the 16th century, and otherwise beautified the church. "Seffrid," says Fuller, "bestowed the cloth and making on the church, whilst Bishop Sherborne gave the trimming and best lace thereto in the reign of Henry VII."

In 1643 the Army of the Parliament under Sir William Waller besieged Chichester. The town surrendered, and the Puritan soldiers entered the cathedral, displaying even more than their usual destructiveness. Not content with defacing the monuments, and hacking the seats to pieces with their drawn swords, they tore down the organ, and, as its pipes came clattering to the ground, they cried out in scoff: "Harke how the organs goe!"

It was about this period that the Norman south-west tower collapsed, but the popular legend that it was destroyed by the cannon of the Parliamentary Army is erroneous. Sir Christopher Wren removed the north-west tower, and, if he had been enabled to carry his design to completion, would have taken down the west front altogether.

Early in the present century restorations were commenced in Chichester Cathedral. The work was carried on from 1843 to 1856. Three years later an attempt was made to strengthen the substructure of the central tower, which was ascertained beyond possibility of doubt to be insecure. Structural alterations, carried out at various times, had met with their usual result. All efforts to save the tower proved unavailing, and about one o'clock, p.m., on February 21st, 1861, the expected calamity occurred. But little harm was done. The collapse of the tower was everywhere looked for, and due preparations had been made. When it did fall, it simply shut up like a telescope, and, with the exception of the weathercock, everything fell within the church itself. The rebuilding of the tower and the general restoration of the church was at once entrusted to Sir Gilbert Scott, and the work was completed with as little delay as possible. In 1867 the church was re-opened. The great tower, as restored by Sir Gilbert Scott, is six feet higher than its ill-fated predecessor, and is a masterpiece of grace and stability. Finally, in 1875, the Lady Chapel was thoroughly restored as a memorial to Bishop Gilbert.

In monuments Chichester can scarcely be said to be rich. Of the tomb of Fitz-Alan we have already spoken. For the rest, we must mention the one in the south transept, which represents a recumbent figure, whose name cannot be given with any certainty. There are also to be seen in the cathedral several sculptured monuments from the hand of Flaxman. They are of varying merit. Perhaps the best is that of Collins, the poet, who was a native of Chichester.

In the south choir aisle are two sculptured panels which deserve some attention. They represent the raising of Lazarus and the healing of the blind man at Jericho. They are of quaint, rude workmanship, and probably of very early date. Their style, un-

the Collegiate Church of St. Mary the Virgin was ready to hand to serve as a cathedral, for which it is in all respects fitted. The Church of St. Mary has, indeed, a dignity all its own. With the exception of its eastern limb, it still possesses the



doubtedly, proclaims their foreign origin. Nor must we forget to notice the curious paintings which are to be seen in the north transept, the work of Bernardi, an Italian. They represent the bishops of the South Saxon diocese from earliest times until the episcopate of Sherborne.

Among the distinguished bishops of Chichester, we may mention Ralph Neville (1223-1244) and John de Langton (1305-1337), who both held office as Chancellor of England. From 1450 to 1457, the see was presided over by Reginald Pecock, the author of the celebrated work, "The Repressor of over-much Blaming of the Clergy." This unhappy prelate managed to save his skin once by recanting, but finally died a miserable death from cold in one of the abbeys of the Fen country. During the present century Chichester owed much to the energy of Dean Hook, who devoted himself actively to the improvement of his cathedral. His indomitable energy is abundantly proved by the fact that he not only superintended the complete restoration of the church, but, during the time he was Dean of Chichester, wrote his monumental work, "The Lives of the Archbishops of Canterbury."

The diocese, which comprises the counties of Derby and Nottingham, has only been in existence a few years. On the formation of the new see, a wise discretion led to the choice of Southwell as the cathedral city. Here

distinguishing characteristics of the Norman style, and it is particularly fortunate in having preserved its three imposing towers almost as they were originally built.

The religious history of Southwell takes us far back into the past. Tradition attributes the founding of the first church on this site to St. Paulinus, an Archbishop of York, in the 7th century. If there is any truth in this legend, we may safely assume, from the many evidences of Danish occupation in the neighbourhood of Southwell, that the Church of Paulinus was destroyed by the Danes. In all probability a second church was built at the beginning of the 11th century; but this edifice, too, has entirely disappeared.

The foundation-stone of the Collegiate Church of St. Mary the Virgin, or Southwell Cathedral, as it is now called, was laid in the first decade of the 12th century by Thomas, Archbishop of York. The work of construction was carried on with little delay, and was probably completed about the year 1150. The nave and transepts as we find them to-day will give us an excellent idea of the style of the Norman church. The transepts were terminated by small circular chapels, which are no longer to be seen. The choir was small and unpretentious, and, contrary to the design generally followed at this period, had a square, not a circular, termination.

The church had not been built a hundred years, when the Norman choir was thought to be too cramped







EXETER CATHEDRAL.
SOUTH-EAST.



and confined. It was therefore pulled down to make way for one in the Early English style, which was more than twice as long as the original eastern limb, and of extraordinary beauty. Its effect at present is considerably marred by its low-pitched roof, which stands in sore need of being raised. When the roof was lowered is uncertain, but there is no doubt that it did considerable injury to the church. Not only has it spoilt the interior of the choir, but it has necessitated the destruction of the gable which once surmounted the east end. The latter is one of the most interesting features of the building. It consists of two tiers of four lancets each, an arrangement we very rarely meet with.

The next addition to the Church of St. Mary at Southwell was the chapel, which opens out of the north transept. This is Early English in style, though somewhat later than the choir. It is curious to note that it is on a lower level than other portions of the church.

From the north aisle a cloister leads us to the beautiful chapter-house, which is a copy of that at York. It was built towards the end of the 13th century, and has, with some probability, been ascribed to John Romanus, who was appointed to the see of York in 1286.

The screen upon which the organ is now placed is Decorated in style, and was built about 1340.

In the 15th century a good deal of damage was done to the Collegiate Church of Southwell by the misplaced energy of restorers. In the north transept, west front, and nave alike, Perpendicular windows were inserted according to the taste of the time. So far was this "improvement" carried, that at present only one original Norman window is left in the nave aisles.

At the Reformation, as well as in the great Civil War, Southwell sustained the shocks which fell upon most religious foundations. In 1541 her minster was degraded from the dignity of a collegiate church, and merely served the parish as a house of prayer. During the 17th century much of the stained glass was demolished, and every monumental brass disappeared. In 1711 a final accident happened, when the organ and bells were destroyed by fire. Of the subsequent history of Southwell there is little to relate. In modern times the old flat ceiling of the nave has been replaced by a barrel roof, while the western towers have been capped by spires.

The church contains few monuments of artistic or antiquarian interest. The only one which is worth mentioning, in fact, is the monumental effigy of Edwin Sandys, who was master of St. Catharine's Hall, Cambridge, and afterwards Archbishop of York (1577-1588). He is habited in his episcopal vestments, and in front of his tomb are representations of his wife and nine children. As we have already stated, none of the brasses, in which Southwell Minster was once rich, are now left to us. In the chapter-house is to be seen a goodly collection of ancient stained glass, collected and pieced together from various

sources; while the east end is brilliant with some 16th century French glass, which was inserted in 1818.

The brass eagle, which serves as a lectern, has a quaint history. It once belonged to Newstead Abbey, where, for some reason or other, perhaps that it might be saved from the rapacity of the reformers, it was thrown into the lake. In the last century it was discovered, and finally found its way into the hands of a dealer in curiosities, from whom it was purchased in 1805, and presented to Southwell.

Southwell has always been very closely connected with the archiepiscopal see of York. In fact, a palace of the archbishops once existed in the neighbourhood of the Collegiate Church. Of this, however, only the hall and a few ruins now remain. The Army of the Parliament did their worst on it in the 17th century, and it has never been restored.

The best view of Southwell Cathedral is to be gained from the north-west. From this point the effect of the west front and the grouping of the towers is excellent. Of the interior of the choir we have already spoken. The massive piers with their square bases, and the open triforium of the low-pitched nave, are impressive in their sombreness, and form a marked contrast to the Early English portions of the church. And yet we are not forcibly struck by a want of harmony in the building. Great skill has been employed in making a consistent whole out of diverse elements. We will conclude our sketch of Southwell Minster by calling attention to its admirable doorways. The west door is of Norman workmanship, and consists of five receding arches. The noticeable feature of the north porch is its upper chamber, which was no doubt occupied by a sacrist.

The see of Exeter was constituted in 1050. At that time there was in existence a monastic church of Saxon architecture, dedicated to St. Mary and St. Peter. In this

Exeter.

edifice the bishop's throne was placed on its removal from Crediton, and here the first two bishops of Exeter took their seat. In 1102 William Warelwast, a Norman and kinsman of William the Conqueror, was appointed to the western diocese. Having been educated in his own country, he brought with him to England a taste for the Romanesque style. It is not surprising, therefore, that before he had long been Bishop of Exeter he had demolished the small Saxon church of his predecessors. Of this building no trace remains at the present day. In 1112 Warelwast began to build a great Norman church on a marvellously simple plan. A straight line drawn from the centre of the west end to the centre of the east end would have divided the cathedral into two equal and similar parts. In spite of the many changes which have taken place in the church, it is noteworthy that this "bilateral symmetry," as Professor Freeman terms it, has not been obliterated. This harmonious effect was much heightened by the fact that, instead of one orthodox

central tower, two transeptal towers surmounted Exeter Cathedral. In these two towers are still to be found the most distinct traces of Norman workmanship. Relics of Warelwast's building are also to be discerned in the lower portions of some of the walls, but, with these exceptions, the cathedral has undergone an almost complete transformation. Its partial destruction by fire in 1136, when the city was besieged by Stephen, is the first important event which we have to chronicle in its history. This untoward accident happened before it was

cathedral" did not do more himself than bring the transepts into harmony with the prevailing taste. Quivil's immediate successor, Bishop Bitton, devoted himself to rebuilding the choir. The narrow Norman windows were taken out and replaced by those through which the light falls to-day. But it was not until the episcopate of the famous John de Grandisson that the work was completed. This bishop, the kinsman of kings and a distinguished courtier, on his accession to the see of Exeter, found the restoration of the cathedral at a standstill. The diocese was em-



finished, and no doubt retarded its completion. The last stone was put to it, however, in the episcopate of Henry Marshall, just a century after its commencement. In less than twenty years the builders were again at work upon it, the chapter-house being due to Bishop Bruene, who presided over the see of Exeter from 1224 to 1244. To the same prelate we may ascribe the curious misereres, which are still to be seen in the choir. Bishop Bronescombe (1257—1280) restored the two chapels of St. Mary Magdalene and St. Gabriel, which flank the Lady Chapel. We can, however, only conjecture the state in which he left them, for they again underwent considerable alteration in the 15th century. Bishop Bronescombe was succeeded by Peter Quivil, whose name will ever be remembered in connection with Exeter. He conceived the plan of entirely transforming the style of his cathedral. Though he only lived to begin this great work, his design was faithfully and accurately carried out by his successors. In fact, it may justly be said that to the genius and enterprise of Peter Quivil we owe the complete change of Exeter Cathedral from the severity of the Norman to the elegance of the Early English style. "The founder of the new

barrased with debt, but Grandisson's own wealth enabled him to extricate it from its difficulties. In his time the nave was still Norman in style, but before his death it had been entirely altered in accordance with Peter Quivil's design. This was the last structural change introduced into the church of St. Mary and St. Peter, though several modifications were subsequently accomplished. The west front, with its glorious assemblage of sculptured kings and saints, was the work of Bishop Brantyngham (1370—1394), while the chapels of St. Saviour and St. George are no earlier in date than the episcopate of Oldham (1371—1385).

At the Reformation Exeter escaped far more lightly than many other cities from the fervour of the Protestants. In 1551 the celebrated reformer and translator of the Bible, Miles Coverdale, was rewarded for his services to the Protestant cause by being appointed Bishop of Exeter. Two years later, however, when on the accession of Mary the Catholics again asserted themselves, he was obliged to vacate the see.

Although it had escaped the iconoclasm of the 16th century with slight damage, the Devonshire

Cathedral was very roughly treated by the Puritans. The city was successfully besieged by Fairfax on behalf of the Parliament, and his troops showed but little respect for the sacred edifice. During Cromwell's Protectorate the cathedral was barbarously divided into two portions by a brick wall. The nave, under the name of West Peter's, was given over to the Independents, who were harangued by a minister named Stuckley. The Presbyterians, meanwhile, held the choir, or East Peter's, as it was called, and were ministered to by one Ford. At the Restoration, however, a speedy change took place. Presbyterians and Independents were alike expelled, and neither Stuckley nor Ford again raised their voice in a cathedral. Bishop Ward, who was appointed to the see two years after the return of the Merry Monarch, pulled down the brick wall, and carried out whatever repairs had been rendered necessary by the reckless destructiveness of the Puritans. During the next century we hear of no change, either in the interior or exterior, of the cathedral. In 1766 the stained glass in the great west window was inserted by William Peckitt, a glazier of York. The history of what was once only the Abbey Church of St. Mary and St. Peter closed but a few years ago, when Sir Gilbert Scott completed his restoration of the eastern limb.

Though not pre-eminent in interest among the cathedrals of England, Exeter well repays the most careful study. In the possession of transeptal towers, it is absolutely unique, and the skill with which Quivil and his successors modified the style of Wavel-wast's church is beyond praise. It has, moreover, been lucky in escaping the accidents which have ruined many an English church. The one fire which attacked it did but little damage, and, throughout its history, it suffered from neither storm nor hurricane. The restoration which has been carried out in its walls was never necessitated by destruction or decay, but was always due to a genuine desire for "improvement" on the part of its successive bishops. In Exeter Cathedral, therefore, we are afforded an excellent opportunity of observing in how marked a manner the grace of the Early English style finally triumphed over the dignified, yet perhaps too restrained, design of the Norman builders.

Peterborough.

In several respects the history of Peterborough may be compared with that of Ely. Apart from the great religious house which in early times was founded in each, the two cities had no claim to importance. It was only round the abbey that the city, such as it was, grew up. In each case the vast church was built in defiance of the needs of the surrounding population. At Peterborough, as at Ely, what is now the cathedral was once nothing more than a minster church. Peterborough, however, remained the seat of an abbey for some centuries after Ely had been raised to the dignity of an episcopal see.

In point of architecture, the minster church at

Peterborough counts Norwich alone as its rival among the cathedrals of England. With this sole exception, it is the finest specimen of the Norman style which has come down to us. The additions which have been made to it since the 12th century are few and unimportant. In all essentials it is to-day, as it was then, a noble example of what the priestly builders who followed the Conqueror to England could achieve. It was commenced in the year 1118, on a site on which two Saxon churches had already been built. The former of these had been destroyed by the Danes in the 9th century, while the latter had been burned to the ground two years before the foundation-stone of the Norman church was laid. In accordance with the invariable custom of the Norman architects, Abbots John of Seez and Martin of Bec began at the east end of the church, and in 1143 the choir was ready to receive the monks. After the death of Martin of Bec the work seems to have flagged considerably, for during the rule of his successor, Abbot Waterville, little else was done beyond the building of the central tower. As to the subsequent fate of this tower, we shall have a word or two to say presently. After Waterville's death, great energy was displayed by Abbot Benedict, who not only completed the nave, but also built up the western transept. It was this abbot, too, who caused Thomas à Becket to be held in reverence at Peterborough. At the time of the great archbishop's murder, Benedict was a monk of Christ Church; and, on his appointment to the abbacy of Peterborough, he brought thither many relics of St. Thomas. A chapel was afterwards built in honour of the latter, and visited by many thousands of pilgrims. The western gate-house was also the work of Benedict. Although it was restored in the 15th century, it has not lost its Norman character. In early times it was regarded with a sort of mysterious awe. We are told that pilgrims of every rank put off their shoes from their feet on approaching it, and that a pilgrimage thither was often as acceptable as a visit to Rome.

The glorious west front—which is, perhaps, the finest of its kind in Europe—was built in the early part of the 13th century. The nave, as originally designed, was extended three bays; and, instead of being capped by two Norman towers, was completed by the present beautiful façade. Of the beauty of this triple-arched portico, with its elegant gables and spires, we can scarcely speak too highly. It has, unfortunately, met with rough handling in the past, and is said now to threaten destruction. It is interesting to note that some of the sculptured figures which adorn it are of Saxon workmanship.

With the building of the west front, the minster church of Peterborough was practically finished. It was, therefore, solemnly consecrated in 1237, rather more than a hundred years after its foundation.

We have already had occasion to refer more than once to the insecurity of central towers in Norman churches. In many cathedrals havoc has been wrought by the untimely collapse of a tower. The monks of

Peterborough—warned, no doubt, by the fate of the great church at Ely—decided to remove the central tower, and so avoid a possible catastrophe. This work was successfully carried out in the early part of the 14th century, and a second tower was built in the Decorated style.

The last addition to Peterborough Minster was made about 1490, in the east aisle, or "New Building," as it is usually called. It is, of course, in the late Perpendicular style; but it does not interfere in the slightest degree with the general plan of the church.

At the Reformation Peterborough was treated with extraordinary kindness. There is an old story, told by Lord Herbert of Chisbury, on the authority of

He had interred two queens within this place,
And this town's householders in his life's space
Twice over. But at length his own time came.
What he for others did, for him the same
Was done: no doubt, his soule doth live for aye
In heaven, though here his body clad in clay."

Not only was Peterborough left untouched at the Reformation, but its minster then became the cathedral of a new diocese.

In 1643 Cromwell, travelling towards Crowland, broke his journey at Peterborough. His troops fell with wanton ferocity upon the church. They destroyed everything they could lay their hands upon. Stained glass, carved wood, the sacred monuments of the



Holinshed, the chronicler, that the church was spared as a monument to Catharine of Arragon, who was buried within its walls. It is, at any rate, certain that a tablet was put up to her memory. The portrait of old Scarlett, who buried her, and who was privileged to consign to her last resting-place yet another queen—Mary of Scotland—still hangs by the great west door. He was, apparently, a hale, lusty old man, and he buried two generations of Peterborough worthies. The following quaint verses are written beneath his portrait:—

"You see old Scarlett's picture stand on hie,
But at your feet here doth his body lye.
His gravestone doth his age and death-time shew,
His office by his tokens you may know.
Second to none for strength and sturdy lymme,
A scare-babe mighty voice, with visage grim.

dead,—all perished. The soldiers even destroyed one of the arches of the west front. Not content with gutting the cathedral, they turned it into a workshop, an indignity which, as we have seen, was also put upon Rochester. At the Restoration extensive repairs were carried out under Bishop Laney (1660—1663); but it was not until the time of Dean Monk that justice was done to the great minster.

It will be remembered that, in the 14th century, it was found necessary to remove the central tower on the ground of insecurity. A second one was then built, and in 1882 it was discovered that this, too, was in a dangerous condition. It was, fortunately, taken down in time, and replaced by a modern one, the corner-stone of which was laid in 1884.

With this event the story of Peterborough Minster closes. From the poverty or good sense of

its abbots and bishops, it has undergone little reconstruction. It still preserves its semi-circular east end, as well as most of the characteristics of the style to which it belongs. Even its ceilings, which are of wood and excellent in pattern, date from the 12th century. The windows in the nave aisles were, it is true, inserted in a comparatively late age; but, with slight exceptions, the church presents a wonderful uniformity, and remains the strongest possible testimony of the skill of the builders of the 12th century.

The earliest name connected with the religious history of Ripon is that of **Ripon.** St. Wilfrid. This zealous priest and energetic architect is one of the most important figures in the history of Anglo-Saxon Christianity. He it was who upheld

us to believe that it was really built in the 7th century by the Bishop of Northumbria. It is a cell of the rudest description, and it is impossible to say to what purpose it was put. One of its walls is pierced with a hole, which, Camden tells us, was used as an ordeal. After his death, St. Wilfrid was buried at Ripon, where his shrine was visited by thousands of pilgrims, whose gifts considerably increased the wealth of the church. So great was the honour in which St. Wilfrid's name was held, that the abbey with which his name was associated possessed the privileges of ordeal and sanctuary.

The invading Danes, however, destroyed St. Wilfrid's church, and in the 10th century, when Odo, the Archbishop of Canterbury, visited Ripon, he was struck with pity at its desolate appearance. He is



the Roman fashion of the tonsure, and the Roman time of celebrating Easter, against the adherents of the Irish Church. He was, moreover, a man of boundless activity; for not only did he found several monasteries and assist in building several churches, but he converted the inhabitants of Sussex to Christianity. But it is with his connection with Ripon that we are concerned at present. As early as 664 he is said to have built a basilica at Ripon, but whether it was on the site of the present minster or not is uncertain. This much, however, is certain, that beneath the north-east angle of the church a long narrow passage leads to a small crypt, which goes by the name of St. Wilfrid's Needle. A comparison of this with Wilfrid's work at Hexham leads

said to have repaired the ruin, which he regretted, by building a church. Of this edifice no remnant is left us.

After the Conquest, the manor of Ripon was given to Thomas of Bayeux, who is believed to have built a Norman church where the minster stands to-day. The fact that the chapter-house is built over a crypt of early workmanship is an argument in favour of this, but scarcely sufficient to justify a decided opinion.

The foundation of the present church we owe to Roger de Pont l'Évêque, Archbishop of York. In his own day Roger was a prelate of much celebrity. In the quarrel between Becket and the King he took the side of the latter, and it was his words, "As

long as Thomas lives, you will have neither good days, nor peaceful kingdom, nor quiet life."—that aroused Henry to the passionate utterance which the knights took as a command to kill Becket.

Roger began to build Ripon Minster soon after his accession to the archbishopric, and finished the greater portion of it before his death in 1181. It was in the Transitional Norman style, and a building of considerable distinction. The west front we owe to Archbishop Gray. It was built in the early part of the 13th century, and is pure Early English in style. Corresponding with the nave, it is of an enormous width, and consists of a gable flanked by solid square towers.

About the year 1280 the eastern portion of the choir became a ruin, having been built on insecure foundations. It was at once rebuilt, and the restoration is a very fine example of the Early English style. A second disaster occurred at Ripon in 1319, the church being set on fire by the Scots. The damage done, however, was slight, and a few repairs of the woodwork was all that was found necessary.

For more than a hundred years the history of the minster church of Ripon was now uneventful. In 1454, however, the central tower was found to be in so ruinous a condition that restoration was imperative. Fifty years later the nave, which had hitherto braved the assaults of time and the elements, was pulled down, and another substituted for it in the Perpendicular style.

At the Reformation a descent was made upon Ripon, and a religious body, called the Canons of St. Wilfrid, which had existed for centuries, was unceremoniously dispersed. The church itself seems to have escaped rough usage.

Towards the end of the 16th century the wooden spire, which surmounted the central tower, was struck by lightning. It did not, however, descend at once, but lingered on in a precarious condition for seventy years. At last, in 1660, its destruction was completed by a gale of wind. It fell with a crash upon the roof of the choir, to which it did considerable damage. The choir roof was at once restored; and those responsible for the safety of the church, profiting by the disaster to the central tower, removed the spires from the two towers at the west end.

In 1836 Ripon was raised to the dignity of a separate diocese. Previously to that year it had belonged to the unwieldy see of Chester. The establishment of the bishopric of Ripon was the first of a series of reforms by which the Bishop of Chester was relieved of all responsibility outside the borders of his own county.

Within the last thirty years extensive repairs have been carried out in Ripon Cathedral under the guidance of Sir Gilbert Scott. It was discovered that the towers were cracking from base to parapet, a calamity which was, no doubt, due to the nature of the foundations. To have successfully restored these portions of the edifice, without pulling down or building up, is no slight achievement.

Ripon can boast of but few interesting monuments. The only one to which we need refer is a curious sculptured panel in low relief, which is now to be seen in the nave. In the background of this rudely carved work is represented a knight engaged in prayer, while in the foreground a lion of colossal size stands in a clump of trees. It has been said to commemorate an Irish prince, who, on his return from Palestine, brought back with him a lion of tame and gentle disposition. This explanation is by no means borne out by the sepulchral slab itself, which rather suggests that the hero on his knees was expecting to be the victim of the lion's ferocity.

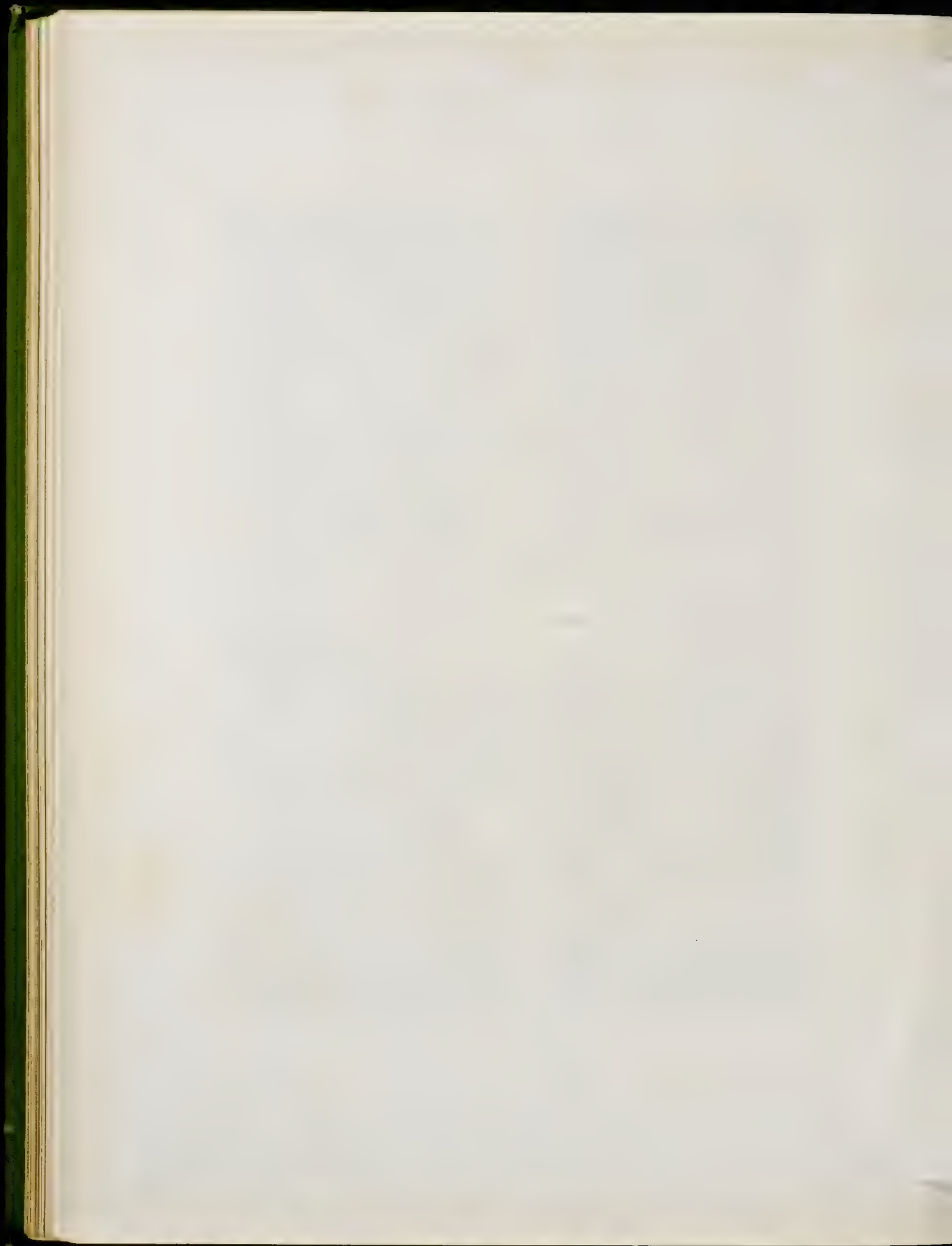
The position of Ripon Cathedral is, in some respects, unfortunate. It is almost entirely surrounded by buildings, and it is impossible to get a good general view of it except at a distance. This is the more to be regretted, as it possesses several most impressive features. Its noble west front and massive towers have few rivals. Nor should we forget to mention that its nave is of an almost unparalleled width. As perhaps may have been noticed already, it is generally in the nave that we look for traces of early workmanship; the eastern limb being very often a later addition. But at Ripon the reverse is the case. The nave, in its present form, was not built until the beginning of the 16th century; but in the transepts and choir there still exist distinct traces of Roger's work.

Oxford.

The see of Oxford was not established until the religious houses were dissolved in the reign of Henry VIII.; but the history of the building which now serves as the cathedral church of the diocese carries us back more than 1000 years. About the year 725 there was reigning in the neighbourhood of Oxford a king named Didanus. He had a daughter named Frideswide; and having founded a nunnery in memory of the Virgin Mary and All Saints, he made his daughter prioress. After St. Frideswide's death the nunnery ceased to exist, and a college of secular canons was established in its stead. In 1015 the church attached to this religious foundation was burnt to the ground, but it was immediately built up again and re-endowed. A few years later it became a convent of regular canons. Soon after the Conquest the old Saxon church was removed to make way for a larger one in the Norman style. Of this building we know nothing. It has been suggested by some architects that the beautiful doorway by which the chapter-house is entered belonged to this early building. It is, however, impossible to decide this point with any certainty.

It was Prior Robert of Cricklade who began to build the existing church. The foundation-stone was laid in 1150; and in 1180, though the church was not yet finished, the shrine of St. Frideswide was placed beneath its roof. The style adopted by Prior Robert was that known as Transitional, of which the church under consideration is, perhaps, the finest specimen. The round arch is the dominant feature, but the









grace of the pointed arch is already frankly recognised. The best evidence of the transition from the earlier to the later style is to be seen in the piers which support the central tower. Those which face the east and west are round-headed, while the arches which look towards the transepts are pointed.

Between the date of its completion and the Reformation several additions, but few alterations, took place in the church, which then bore the name of St. Frideswide's. In the 13th century was built the chapter-house, with its magnificent door of early workmanship, and a second story was added to the central tower. To the same period we may ascribe the Lady Chapel, which at Oxford does not occupy its usual position at the east end, but is built on the north choir aisle. This, no doubt, is due to the fact that the east end of the church was enclosed by the city wall. In the 14th century the Latin chapel was built, and several Norman windows taken out and replaced by others in the Decorated style. Then it was that the east end was reconstructed. This, however, as we shall see presently, has reassumed its original shape. Considerable alteration took place in the choir in the following century. The clerestory was rebuilt in the Perpendicular style, and the whole was revaulted. A few years afterwards the large Perpendicular window was placed in the north transept.

The Priory of St. Frideswide's was suppressed as early as 1524, an event which was full of importance for Oxford. The land upon which the priory stood was granted to Cardinal Wolsey, who at once determined to found a seat of learning, which he called Cardinal College. In carrying out his admirable design, he unfortunately found it necessary to pull down the west front, and shorten the nave by one-half, in order to make room for his collegiate buildings. The cardinal's scheme had scarcely been carried out when he fell into disfavour with his king. His property, with which he had endowed his college, was forfeited, and though Cardinal College lingered on until 1531, it would probably have been in a sorry plight had not Henry VIII. himself reconstructed it in 1532. For some years the foundation of Cardinal Wolsey was known as Henry VIII.'s College. Another change took place in 1545, when the new college was again dissolved. In the following year the see of Oxford, which had for some time been established at Oseney, was removed to Oxford itself, and the bishop's throne was placed in St. Frideswide's Church. In the same year the college, which the great cardinal had founded, was reconstituted under the name of Christ Church, a name which it has ever since borne. Henceforth St. Frideswide's served a double purpose. It was the cathedral church of the diocese of Oxford, and at the same time a collegiate chapel.

In the early part of the 17th century Christ Church suffered considerable injuries at the hands of Dean Duppa. Vast sums were lavished by the latter on the church. The organ, screen, and pulpit were his gift. He also refitted the choir with stalls of no

artistic merit; and, in order to make room for some stained glass by Van Linge, took out the Decorated windows from the choir aisles. The indiscreet munificence of this well-meaning dean did more than centuries of wear and tear to render necessary the restoration of Oxford Cathedral.

The first restoration was carried out by John Billing in 1856. In that year the tall pews and unsightly gallery, which had long disfigured the church, were removed. The screen, too, was taken away, and nave and choir were thrown into one. This, however, was not sufficient. In 1872 the aid of Sir Gilbert Scott was called in, and under his guidance all that was added in an age of ignorance or bad taste was removed. The east end was rebuilt as nearly as possible in accordance with the original design. The windows which Dean Duppa had made to receive his stained glass were restored to their former style, while the nave which Cardinal Wolsey had shortened was increased by one bay.

Oxford Cathedral can scarcely be said to be rich in old stained glass. Its modern glazing is, however, of great beauty. The windows, by Mr. Burne Jones, in the choir aisles, and the Latin chapel, are admirable alike in design and colour.

Of the many monuments which are to be seen in Christ Church, we have only space to mention a few. In the nave lie buried Bishop Berkeley, the celebrated philosopher, Dean Gaisford, and Canon Pusey. The shrine of St. Frideswide is in the north-east chapel, and not far from this hallowed spot are the monuments of Prior Guismond, Lady Elizabeth Montacute, who, in 1353, gave Christ Church to the Priory of St. Frideswide, and Thomas Burton, author of the "Anatomy of Melancholy."

So surrounded is Oxford Cathedral with collegiate buildings, that it is difficult to get a good general view of the exterior; yet in one respect its situation is an unalloyed gain. The atmosphere of a great seat of learning is that in which an old cathedral church most fittingly exists; and, in the collegiate life of to-day, happily less monastic and restrained than of old, we get a continuity of association from the days when Christ Church was called St. Frideswide's, and when a prior, not a dean, held authority within its walls.

St. David's.

The solitary grandeur of St. David's Cathedral is almost unsurpassed. It stands on a tongue of land above the sea, in the extreme south of South

Wales. No town is to be seen in its neighbourhood. The collection of cottages which has sprung up around it can scarcely lay claim to any other title than that of a hamlet. Situated in a depressed hollow, the church is invisible even at a very short distance, and flashes as a surprise on the wayfarer who gains the summit of the hill above it. In this sheltered corner of the world a church has stood for upwards of 1300 years. Here it was that David, the patron saint of Wales, founded a religious



house in the early part of the 6th century. Many a legend has gathered round the name of David. He is said to have been of noble, even of divine, origin. When he preached, the ground on which he stood was instantly raised that he might the better be heard. A manuscript, which he had left incomplete, was on one occasion finished by an angel hand. A word from him brought forth water from the rocks. Nor was his fame based only upon his miraculous power; his character and learning were alike esteemed. Such was the man, tradition tells us, that built the first church at Menevia, the present St. David's. This ancient structure was more than once wrecked by "Danes and other pyrats," and though it existed later than most of the early churches, was a complete ruin at the beginning of the 12th century. The early Norman bishops of St. David's did not busy themselves with architecture. For more than sixty years the diocese of South Wales could boast of no cathedral. It was not until the episcopate of Peter de Leia that an attempt was made to build a church worthy to receive the bishop's throne. In 1160 the foundation-stone was laid of the edifice which to-day hides itself in the valley of the Alan. In all probability Bishop Peter did not live to see the corner-stone placed upon his work. His successors, however, carried it to completion in strict accordance with his design. It was built in the Transitional style, and though the round arch of the Norman period predominated, the pointed arch was evidently coming into use. The original nave, modified, of course, by the restoration of later years, still

remains to us. It is of extraordinary magnificence, and possesses several features unshared by any other English church. Immediately on entering we are struck by the decided slope of the floor, which, between the west and east ends, rises some fourteen feet. Thus the building follows the irregularity of the hill-side upon which it has been raised. The arrangement of the clerestory and triforium, which, as it were, form one arcade, is unique. An excellent illustration of the Transitional style of St. David's Cathedral is afforded by the westernmost bay of the nave, which is pointed, although contemporary with the rest of the western limb.

The church was scarcely finished when the carelessness or ignorance of which the Norman architects were so often guilty met with the inevitable result. The substructure proved inadequate to support the central tower, which fell, involving in its own ruin the presbytery and choir. This disaster took place in 1220, in that very year when the solemn ceremony of translating St. Thomas' bones was taking place in Canterbury. Thus the first alteration in the original fabric was necessitated. The choir, which was placed beneath the lantern, and the presbytery were rebuilt in the Early English style. Otherwise, however, the plan of de Leia's church was adhered to. The east end deserves some special attention. Consisting of three lancets, with four smaller ones above it, it possesses a beauty all its own.

In 1248 the cathedral of St. David's was much shaken by an earthquake. Considerable damage was done to the clerestory and the choir, and once more the sound of the hammer broke the silence of the church.

Bishop Martyn, towards the end of the 13th century, built the Lady Chapel; but it is Henry Gower, his successor, whose name will ever be most intimately connected with the diocese of St. David's. During the twenty years of his episcopate, this zealous bishop carried out the most extensive changes in his cathedral. Under his auspices the architectural character of the nave and presbytery underwent material alteration. Having raised the walls from end to end of the church, and built the middle stage of the central tower, he placed Decorated windows in the nave. The result is, that, in the exterior at least, the latter style seems to predominate.

At the beginning of the 16th century, during the treasurership of Owen Pole, the nave was covered with the gorgeous ceiling for which St. David's has ever since been remarkable. It is elaborately carved in wood, and almost oppresses the spectator with its extraordinary splendour. About the same period Bishop Vaughan restored the Lady Chapel, and built the graceful chapel in which he now lies buried. The latter task was a marvellously simple one. All that was necessary to complete it was to roof over a space, which had fallen into ruin and desolation, between the presbytery and Lady Chapel.

For more than a century the history of St.



David's was uneventful; in fact, there is little to record until 1630, in which year, by an order endorsed by the bishop, the church was whitewashed. A few years later it again suffered ill-treatment, this time at the hands of the Puritans, who, for a paltry sum of money, tore the leads from the roofs of the aisles and Lady Chapel. In 1793 the west front was thought to be in an unsafe condition, and its restoration was decided upon. The work was entrusted to an architect named Nash, who possessed more zeal than discretion. As rebuilt by him, the west front cannot be said to have possessed any distinct architectural character; it was rather an epitome of every style represented within the cathedral itself. In spite, however, of its deficiency in taste, it had the merit of solidity.

A period of neglect, and consequently of decay, followed the restoration of Nash. In 1862 Sir Gilbert Scott examined the cathedral, and found it to be in a most dangerous condition. The central tower was utterly insecure, and the interior of both nave and choir was being seriously damaged by damp. Extensive repairs were undertaken; the tower was saved from ruin, and the church was successfully drained. The last alteration which took place in St. David's Cathedral was the reconstruction of the west front. This was done as a memorial to the distinguished scholar, Bishop Thirlwall, and the west front is now, as nearly as possible, what it was before the time of Nash.

The most important monument at St. David's is, undoubtedly, the shrine of its patron saint. This is to be seen on the north side of the presbytery; and

though a great portion of it is the work of Bishop Carew (1275), it probably contains fragments of a very ancient structure. To this shrine many pilgrimages were made. Three kings are said to have visited it—William I., Henry II., and Edward I. There was evidently great virtue in a journey to St. David's. On account either of its holy associations or of its inaccessibility, two pilgrimages to the ancient Welsh church were considered as equivalent to a pilgrimage to Rome itself.

Wells.

The history of Wells is bound up entirely in the history of its cathedral church. The little Somersetshire city, or village, as it might be termed without injustice, possesses only ecclesiastical interest. A quiet stillness reigns there always; no factory chimney obtrudes itself on the landscape; nor is the sky ever blackened by smoke. Centuries have come and gone, yet Wells has remained peaceful and unruffled as the Swan Pool behind the silent church.

As early as the beginning of the 8th century King Ina founded a college of secular canons at Wells, the Collegiate Church being dedicated to St. Andrew. In 909, in the reign of Edward the Elder, the old diocese of Sherborne was subdivided, and the see of Wells was established. The bishop's throne was placed in the little church of St. Andrew, and Athelm was the first who took his seat there. Gisa, who presided over the see when William the Conqueror came to England, jealously guarded the interests of the canons of Wells, and built them a cloister and refectory. His successor, however, John of Tours, removed his seat to Bath, and the smaller

city was for some years neglected. In 1135 Bishop Robert was appointed to the Somersetshire see. This prelate, it is true, spent his life at Bath, and assumed the title of *Episcopus Barthoniensis*, but he was not wholly indifferent to the other city within his diocese. During his episcopate the Church of St. Andrew, at Wells, which even then must have seemed a monument of antiquity, was partially rebuilt and considerably enlarged. But its claim to be regarded as a cathedral was still in dispute, and for some years the bishop's stool was placed in the Abbey Church of Glastonbury, much against the will of the monks.

The position of Wells was abundantly vindicated by Bishop Jocelin, who ruled over the see from 1206 to 1242. Jocelin was born at Wells, and desired nothing better than to fight the battle of his native city. The first task he imposed upon himself was to restore Glastonbury to its monks, and to win for himself the title, which has been borne by all his successors, of Bishop of Bath and Wells. For the rest of his life he was busied in removing the ancient Church of St. Andrew, and building up in its place the magnificent structure which exists to-day. Within his episcopate the nave, transepts, a portion of the eastern limb, and the lower stages of the towers, were completed. Contrary to the usual practice, he began his work at the west end; but in 1239 he had advanced as far as the choir, which was placed under the tower, and in that year the church was dedicated. The style of Jocelin's church was Early English, but it was not of a uniform character. The greater portion of the nave, for instance, presented certain peculiarities which are not shared by the west end.

It is a fortunate thing that from the grassy slope on the west of Wells Cathedral an admirable view can be obtained of the magnificent west front which is its peculiar glory. The whole of this front is one mass of statuary. Upon the canopied pedestals, which cover not only the wall, but even the piers between the windows, stand upwards of 400 figures—150 of them life-size. When we reflect that these statues belong to a period when both sculpture and painting were almost lost arts in Western Europe, we are positively amazed. The modelling of heads and drapery alike is excellent, and does not suggest the faulty handiwork of the Middle Age. The nave, which consists of ten bays, is also remarkable for its profusion of quaintly-sculptured ornament.

The first addition to the Church of St. Andrew after the death of Jocelin was the chapter house, which may be ascribed to Bishop de la March (1293—1302). A quarter of a century later the reconstruction of the east end was undertaken by Bishop Drokensford, who also built the Lady Chapel. The latter, which is Decorated in style, has all the effect of an apsidal termination, though in reality it is a portion of an octagon. About the same period the central tower was being built. Unhappily, it was far too heavy for the piers intended to support it, which were driven by its weight far into the ground. The insecurity thus caused was, however,

soon recognised, and steps were taken in 1338 to remedy the evil. The device adopted was ingenious, though hardly graceful. The supports of the tower were strengthened by means of inverted arches, which, by an undesigned coincidence, assumed the form of a St. Andrew's cross. The south-west tower was built by Bishop Harewell (1366—1386), and the north-west by Bishop Bubwith (1407—1424). In honour of the latter prelate a chantry chapel was built on the north side of the nave. The next benefactor of Wells was the munificent Bishop Beckington (1443—1464), who built the cloister in the Perpendicular style, as well as a chantry chapel. He it was, too, who gained the undying gratitude of the citizens of Wells, by supplying them with water from the natural wells in the gardens of the bishop's palace. His chantry has been removed by reckless restorers, but his tomb is still to be seen in the south choir aisle. On the south side of the nave, opposite the chantry of Bishop Bubwith, to which we have already referred, is the chantry chapel of Hugh Sagar, Dean and Treasurer of Wells. He died in 1489, and the chapel in which he is buried is Perpendicular in style, and very ornate. To Bishop Knight, whose death took place in 1547, we owe the stone pulpit in the nave.

Since 1842, under the care of Messrs. Ferrey and Salvin, considerable repairs have been carried out in Wells Cathedral. On the whole, tact and judgment have been displayed in the work; the most serious ground of complaint against the architects being the removal of the canopy which covered Bishop Beckington's monument.

There are many monuments of interest in the Church of St. Andrew. In the choir are several ancient tombs, which have been too rashly identified as those of early bishops of Wells. On the south side of the choir is the tomb of Bishop Bitton, whose memory was held in such reverence, that it was said that a visit to his monument would cure the toothache. Bishop Gilbert Berkeley, for whose wealth "neither church nor the poor were the better," lies in St. John's Chapel. While the restoration was in progress in 1874, the stone coffin of Jocelin, the builder of the cathedral, was dug up in the choir. It was left undisturbed, and an inscription now marks the spot where the great architect was buried.

The see of York has existed for upwards of 1500 years. As early as 314 A.D. there was a bishop of Eboracum; but the history of those ancient times is wrapt in a mist of uncertainty. With

St. Paulinus, however, the unbroken line of archbishops of York begins. It was this prelate who converted King Edwin to Christianity, and he it was who built the first church which occupied the site of the present cathedral. The basilica of Paulinus was finished in 627; and when the Northumbrian king died in 633, his head was buried within the new edifice. Several times was the earliest cathedral of York partially destroyed by fire or sword, and built up again.

York.



AMULDE PASCHON 80



In the final subjection of England after the Conquest, it was razed to the ground. When Thomas of Bayeux, the first Norman Archbishop of York, was appointed to the diocese, he found his church a heap of ruins. He set himself to work to build a new one, and by 1110 he had accomplished his task. It was in the episcopate of Thomas that the supremacy of Canterbury over York was first questioned. In 1072 it was decided that York was subservient to Canterbury, which decision, however, as we shall see, was afterwards reversed.

We have no means of judging as to the character of Thomas' church. Piece by piece it was taken down by his successors, and not a stone of it is now left us. To the famous Archbishop Roger (1154—1181) was due the first alteration. He, finding the eastern limb too cramped and small, removed it altogether, and built a far larger one in its place. No portion of this is at present in existence, and it is only underground that we have an opportunity of studying Roger's work. There still remains under the choir a small crypt of late Norman workmanship which can, undoubtedly, be ascribed to Archbishop Roger. A mound of earth at the eastern end of this undercroft is said to mark the holy spot where King Edwin's head was buried.

Archbishop Roger was not only notable as an architect, but he played an important part in the politics of his time. Throughout his career he waged a bitter warfare against Canterbury for the supremacy. When Henry III. was crowned, in 1170, while his father was still alive, Roger assisted at the coronation, and thereby aroused the indignation of Becket. On one occasion he made a forcible attempt to oust the Archbishop of Canterbury from his seat on the right hand of the Papal legate. But the partisans of the southern Archbishop hurled Roger to the ground, where he was kicked and beaten. The dispute was not finally settled until long after Roger's time. In 1354 the Pope hit upon the following ingenious device. He decreed that henceforth the Archbishop of York should be styled Primate of England, and he of Canterbury, Primate of all England. This subtle distinction seems to have pleased both parties.

But to return to the history of the cathedral. No cessation occurred in the destruction of Thomas of Bayeux's church. Archbishop Gray (1215—1255) replaced the Norman south transept by the Early English one which we see, and which is older in date than any other portion of the building. A few years later, John Romanus, a munificent sub-dean, built the north transept and the central tower at his own expense. It is in the north transept that one of the glories of York Cathedral is to be found. This is the celebrated window known as the "Five Sisters." It consists of five lancets, filled with exquisite 13th century glass. Tradition says that the five designs were worked with the needle by five maiden ladies of York, and afterwards transferred to glass. In 1291 Archbishop Romanus, the grandson of the sub-dean of that name, began to pull down the Norman nave

which Thomas had built. The present vast nave was erected in its place. It is Decorated in style, and, considering its huge dimensions, it is singularly unimpressive. Its windows, however, are filled with stained glass of extraordinary beauty, and this, with the gorgeous west window, compensates us for any defect which the nave may possess. The nave was finished in 1354; and meanwhile the octagonal chapter-house was being built. Without exception, this is the finest specimen of its kind in existence. The quaint carvings with which it is ornamented are of unusual interest, and all the windows but one are still resplendent with ancient glass.



North Porch

In the middle of the 14th century, at which period we are now arrived, Thomas' cathedral had entirely disappeared. With the exception of Roger's late Norman choir, the whole structure had been built between 1220 and 1340. The choir was now not unnaturally thought to be out of keeping with the remainder of the church. It was therefore removed by Archbishop Thoresby (1352—1373), who raised the existing eastern limb upon its foundations. The new choir was begun in the Decorated style; but before it was finished the Perpendicular style had prevailed, and the influence of the latter is discernible in the clerestory and elsewhere. In 1405 the central tower was restored, and later on in the 15th century the two western towers were built.

From the above sketch we see that for upwards

of 300 years York Cathedral was the scene of perpetual change. In 1472 it might well be regarded as a new church. It was therefore re-dedicated with great pomp in the name of God and St. Peter. Its subsequent history is unusually fortunate. At the Reformation York sustained no outrage. In 1644 she showed her discretion in surrendering conditionally. Fairfax was admitted into the city on undertaking that no church or public building should be destroyed by his troops.

No calamity overtook the northern cathedral until 1829, when a lunatic named Jonathan Martin wilfully set fire to the choir. The restoration thus necessitated was entrusted to Sir R. Smirke, and carried out at an enormous cost. Ten years later a less serious fire occurred in the nave. A good deal of the woodwork was destroyed, and some slight harm done to the windows. The damage was repaired by Sidney Smirke. In 1874 Mr. Street restored the south transept, which was threatened with dilapidation. In the new reredos, which is by no means a satisfactory piece of work, may be seen a crucifixion by Tinworth.

The most interesting monument in York Cathedral is the tomb of Bishop Gray, to whom we owe the south transept. A magnificent gabled canopy overshadows the effigy of the prelate, who is represented as wearing his priestly vestments. In the north transept is a canopied tomb in memory of Archbishop Greenfield (1306-1315). The nave was once filled with the tombs of distinguished Archbishops, but in a period of fanaticism these memorials were all destroyed. Beneath the great east window, which contains more ancient coloured glass than any other in existence, Archbishop Thoresby lies buried. It is but fitting that this prelate should rest within that portion of the church which his energy and munificence created. A monument to the celebrated Archbishop Scrope, who was beheaded as a rebel in 1405, stands in the presbytery.

In the vestry one curious relic is preserved, which is worth some attention. This is the horn of Ulphus, which was deposited on the altar at York before the Conquest, as a token that Ulphus had bequeathed certain properties to the church. In 1644 this precious elephant's tusk disappeared, but Lord Fairfax, no doubt mindful of his pledge, restored it to the cathedral.

The earliest name connected with Lichfield is that of its patron saint, St. Chad. Like so many of the fathers of the English Church, Ceadda, or Chad, received his education at Lindisfarne, of which he was afterwards bishop. His great work was the conversion of Mercia, and at his instance Lichfield became the seat of the Mercian bishopric. In his old age he retired to Stow, a few miles from Lichfield, to seek the rest and peace which he had so well earned. At the beginning of the 8th century his bones were placed in a shrine at Lichfield, which

was in consequence visited by thousands of pilgrims. It was owing to the reverence in which St. Chad was held, and to the munificence of the offerings laid at his shrine, that the Mercian village became an ecclesiastical centre of some importance. In very early times a church, dedicated to St. Peter, was built on the present site of Lichfield Cathedral. It was, no doubt, a building of small dimensions and unpretentious character, and was replaced after the Conquest by a statelier and a Norman church. The only trace of this edifice which has come down to us is the foundation of the apse, or circular east end. Succeeding generations of architects introduced new canons of taste, and piece by piece the early Norman church disappeared. About the year 1200 the choir was rebuilt, and it is with this reconstruction that the story of Lichfield Cathedral, as we see it to-day, really begins. The three western bays of the choir have survived the shocks of fortune, and form the oldest portion of the church. Within the next fifty years the Norman transepts and nave gave place to the Early English nave and transepts, which are still in existence. To a somewhat later period we may ascribe the magnificent west front, with its gabled centre and flanking towers. The bishops of Lichfield, however, were not yet satisfied with their work. By this time the choir was almost out of date. It was therefore pulled down, and replaced by a presbytery and Lady Chapel in the Decorated style. This last alteration was, no doubt, designed by Walter Langton, who was Bishop of Lichfield from 1296 to 1321. The building having been at length completed, Langton rashly determined to fortify it. He therefore surrounded the close with a wall, a measure which, some centuries later, involved the cathedral in a terrible calamity.

At the outbreak of the Civil War, Lichfield Cathedral was held by the Royalists against the Parliamentary Army. The latter was commanded by Lord Brook, who is said to have prayed that, were he fighting in an unjust cause, he might at once be killed. Whether there is any truth in this legend or not, it is at least certain that the siege had hardly begun when Lord Brook was struck by a shot fired from the central tower. This incident—which, curiously enough, took place on St. Chad's Day—was accepted by the Royalists as a favourable omen. The triumph of the besieged, however, was but short-lived. Soon after the central tower was so seriously damaged that it fell with a crash upon the roof, and capitulation soon followed. The Puritans, when once they had got within the close, spared neither shrine nor tomb. They destroyed everything upon which they could lay their hands. In an unlucky moment a silver chalice was found in a tomb. In the hope of spoil, every tomb in the cathedral was defaced and opened. The stained glass of the windows was wantonly broken in pieces; and even the chapter library, which contained valuable records of the diocese, did not escape the fury of the mob. After the Restoration, when Dr. Hacket was appointed Bishop

of Lichfield, he found his cathedral in a distressingly ruinous state. With an energy that was rare in those days, he applied himself to the repair of the shattered edifice. The central tower was rebuilt, under the supervision of Sir Christopher Wren, to correspond as nearly as possible with the original design. The church was cleared of rubble, and, where necessary, the roof was renewed. In 1659 a solemn reconsecration took place. In order, no doubt, to mark the date of Bishop Hacket's work, a head of that pious monarch, Charles II., was placed in the central gable of the west front.

The work of destruction was carried on in the 18th century by Wyatt, who was allowed a free hand in defacing Lichfield. Under his auspices, the pier arches of the choir were walled up to shield the canons from the draught. In addition to this, he removed the communion table to the extreme end of the church, and set up an organ screen.

The west front was still in a mutilated condition. The sculptured figures which adorned this magnificent façade had undergone no restoration since the disastrous siege. In 1820 a new surface was given to the whole with Roman cement, in which material whatever was left of the ancient statues was entirely concealed.

All this was changed when, in 1860, the cathedral was placed in the charge of Sir Gilbert Scott. Wyatt's barbarous innovations were entirely swept away. The pier arches of the choir were once again thrown open, and the organ screen removed; while the woodwork, metal-work, and pavements were renewed throughout the building. Finally, the Roman cement disappeared from the west front, and a thorough restoration of the statues, based upon the fragments which still existed, was successfully carried out.

As we have already said, the ancient monuments at Lichfield were, without exception, destroyed by the Puritans. There are, therefore, few tombs in the cathedral which merit attention. A monument to Bishop Hacket is to be seen in the south choir aisle. Of the rest, perhaps Chantrey's "Sleeping Children" is the most celebrated. The stained glass suffered equally harsh treatment. In 1660 not a piece escaped the zeal of the Puritans. In the Lady Chapel are two windows filled with 18th century glass of no artistic merit. Nine other windows in the church are filled with excellent stained glass, to which a strange history attaches. It was once in the Cistercian nunnery of Herckenrode, not far from Liège. This nunnery was suppressed at the time of the French Revolution. At the beginning of the present century its stained glass, which dates from the year 1530, was purchased by an Englishman, and finally found its way to Lichfield.

The distinctive feature of Lichfield Cathedral is, without doubt, its triple spires. From whatever point of view we see the church, its spires group themselves with admirable effect against the sky. The central one, as we have seen, only dates from the 17th century; yet it was a careful copy of its prede-

cessor, and harmonises in style with the rest of the building.

The west front it is difficult to over-praise. It has, it is true, undergone considerable restoration, which could not fail to detract from its impressiveness. Yet there are few cathedrals in England which can show a façade of greater beauty.

Salisbury.

The see of Salisbury was originally a part of the great Wessex see, and was not constituted an independent diocese until 1058. Its cathedral was originally at Old Sarum, and was dedicated in the episcopate of Osmund. In 1218 the bishop's stool was removed to Salisbury, and two years later the foundation-stone of the present cathedral was laid. The important



work was undertaken by Bishop Richard Poore, and Godwyn, in his life of that prelate, tells us in his quaint language for what reasons Old Sarum was left desolate, and how ceremoniously the new building was commenced. "This bishop, considering the inconvenient situation of his cathedral see in a place so dry and bleake, as also wearied with the often insolences and malapert demeanour of the soldiers that guarded the earl's castle, forsooke the same, and sending for divers

famous workmen from beyond the seas, began the foundation of a new church in a place then called Merryfield. Pandulph, the pope's legate, laid the first five stones,—the first for the pope; the second for the king; the third for the earl of Salisbury; the fourth for the countesse; and the fifth for the bishop." The east end of the church was finished first, and in 1225 sufficient progress had been made with it for a solemn consecration to take place. Three days after the ceremony, which was conducted by Stephen Langton, Archbishop of Canterbury, Richard Poore left Salisbury, which owed so much to him, and was translated to Durham. His immediate successors, Robert Bingham and Giles of Bridport, continued to build the church in accordance with his design. It was in 1258, during the episcopate of the latter, that the cathedral was finished and dedicated to the Virgin Mary. From that day to this, with the exception of the spire, no addition has been made to Salisbury Cathedral. The result is that an extraordinary uniformity is observable throughout the building. One style, the Early English, reigns in nave, transepts, and choir. No opportunity is afforded us here, as in the majority of English cathedrals, of studying the gradual development of Gothic architecture. But this, so far from being cause for regret, is rather ground for congratulation. The Lancet style has been nowhere cultivated with such success as in England, and it is at Salisbury that we find the most finished specimen of that style.

The design of the cathedral is exquisitely simple. Its ground plan forms a double cross. Above the intersection of the nave with the transepts rises the great spire, one of the distinctive features of the church. It was, however, no part of the original design. The 13th century builders were content with a simple lantern, carried but little further than the roof of the church. The lofty spire, as we see it to-day, was built in the reign of Edward III. The piers which uphold it were not intended to bear so great a strain, and on two occasions—once in the 15th century, and again some twenty years ago—the necessity for repairs has arisen. On the north side, not very far from the west front, is a porch, by which the nave is entered, of extraordinary size and pretensions, while on the south are grouped the cloisters and chapter-house. At the corner of the lesser south transept is to be seen the octagonal muniment room, a building of consummate grace.

The Cathedral of Salisbury, very happily, stands in a large open space. It is shut in on no side by buildings, and we can therefore obtain an excellent view of its exterior from almost every point of the compass. And wherever we stand it is a glorious sight that meets our gaze. The beautifying hand of time has imparted to this ancient pile a wondrously harmonious tone. A more impressive picture can scarcely be imagined than that afforded by its infinite number of windows and pillars, the whole knit together, as it were, by the lofty spire, which rises hundreds of feet above the roof.

But when we enter the church a disappointment is in store for us. The interior seems cold and uninspired, in spite of its size and fine proportion. This is due, no doubt, to the absence of colour, and to the fact that, unlike the exterior, it has escaped the softening influences of storm and time. Nor is there an abundance of stained glass to give warmth of tone to grey arch and pillar. Most of the ancient glazing was destroyed by Bishop Jewel at the Reformation, and all that is now left is to be seen collected in the west windows.

The monotonous history of Salisbury Cathedral is marked by very few untoward events. Though it did not escape the Reformation quite scathless, the injuries which it sustained were slight. Its greatest foe came to it in the guise of a friend. In 1789 Wyatt, the truculent destroyer of many a noble church, was entrusted with the restoration of Salisbury Cathedral. His principal work consisted in throwing the Lady Chapel and choir into one by the removal of the altar and screen which separated them. He also destroyed two of the 15th century chapels, which had been built in honour of Bishop Beauchamp and Lady Hungerford. But his iconoclasm did not stop here. In a moment of pitiful recklessness, he displaced the many monuments in which Salisbury was extraordinarily rich. The majority of these he arranged in the nave, but failed to record either whence he took them, or in whose memory they were erected.

Some of the damage due to the folly of Wyatt has been repaired during the last quarter of a century. The Lady Chapel and choir are once more separated, and some of the tombs have been restored to the places whence they were so thoughtlessly removed. For instance, the slab which serves as a memorial of Bishop Osmund, who built the cathedral at Old Sarum, is once more to be seen in the Lady Chapel. We must not omit to call attention to the interesting series of paintings which were discovered on the roof of the choir and smaller transepts on the removal of the whitewash during the last restoration. These paintings, which date from the 13th century, represent the prophets, patriarchs, and apostles, and include a set of designs symbolic of the months.

There are many monuments of surpassing merit in Salisbury Cathedral which have escaped the hand of the destroyer. The majority of them are still in the nave, an arrangement which, as we have already stated, we owe to Wyatt. Among the more important is the tomb of William Lonspee, the son of Fair Rosamond and first Earl of Salisbury, and that of Bishop Bridport, in whose episcopate the cathedral was dedicated. The latter is one of the finest monuments of its date that have come down to us. On the north side of the nave there is a sculptured slab representing a diminutive figure clothed in episcopal robes. Many antiquarians have seen in this a memorial of the so-called "Boy Bishop." On St. Nicholas' Day it was usual to choose a boy from among the choristers to fill the character of a bishop, while the rest of the choristers played the part of







SALISBURY CATHEDRAL.

From the Bishop's Palace.

dean and chapter. This parody of ecclesiastical procedure lasted until December 28th, or Innocents' Day. If the boy bishop died during the tenure of his burlesque office, he was honoured with a funeral within the church. It was long held that the small slab of which we have spoken commemorated one of these infant prelates. Later researches, however, have rendered it far more probable that the monument in question was intended to cover the heart or relics of a real bishop.

Bristol.

The building which now serves as Bristol Cathedral was, until 1542, the church of an Augustinian monastery. In 1142 Robert Fitzhardinge founded an abbey at Bristol, and the church attached to it stood on the site of the present cathedral. In the severe struggle between Stephen and Matilda, Fitzhardinge played a prominent part, and, on his accession to the throne, Henry II. granted him the lands of Roger de Berkeley. Aided by this increase of wealth, Fitzhardinge was enabled to carry to completion his abbey buildings, to the splendour of which the chapter-house remains to testify. Of Norman work there are few traces to be seen in the church itself. In fact, we can only point to portions of the walls of the transepts as the undoubted handiwork of the early builders. The great gateway, however, and chapter-house give us some idea of the exquisite style in which Fitzhardinge's abbey was built. The latter, which has unfortunately lost one of its bays, is unsurpassed as an example of late Norman workmanship. It is marvellously enriched with cable and zigzag mouldings.

The Lady Chapel was built in the early decades of the 13th century, and this is the oldest portion of the church now in existence. It is Early English in style, with the exception of its east window, which was inserted a hundred years later, and so belongs to the Decorated period.

Henceforth the history of the abbey church at Bristol is full of incident. The old Norman choir of Fitzhardinge was pulled down in the abbacy of Edmund Knowle (1306—1332), and was replaced by another of larger dimensions, and in the Decorated style. The Lady Chapel, however, was left untouched. It is Abbot Knowle's work which has given the church its distinctive character, for, as we shall see presently, the modern nave was built to harmonise as far as possible with the 14th century choir. The peculiar features of the latter are the absence of clerestory, and the extraordinary projection of the buttresses. To Edmund Knowle's successor, Abbot Snow, we may ascribe the chapels on the south side of the choir. During the next 150 years no architectural changes took place in the abbey church of St. Augustine. It was not until the end of the 15th century that Abbot Newland built up the central tower, and restored the transepts in the Perpendicular style. Soon afterwards the Norman nave was found to be insecure, and was therefore removed. Although Edmund Knowle had contemplated its

reconstruction, he had not carried his design into effect, and until the time of Abbot Elliot it survived as Fitzhardinge had left it. For some reason or other, it was not immediately rebuilt, and for several centuries Bristol Cathedral, like the great church at Carlisle, had no nave.

At the dissolution of monasteries in 1542, St. Augustine's shared the common fate of the religious houses. Its church, however, was at once re-endowed as a cathedral, and Paul Bush was appointed the first bishop of the new diocese. For the next three centuries its bishops displayed an extraordinary apathy. Apparently content that the edifice in which their throne was set up should remain a fragment, they made no attempt to build a fresh nave. It was reserved for the present generation to carry out this important undertaking.

At the time of the Bristol riots in 1831, Bishop Gray, who then presided over the diocese, was excessively unpopular with the reform party. The mob marched upon the cathedral, destroyed the episcopal palace and the chapter library, with its valuable collection of records, and were only just prevented from setting fire to the sacred building itself.

The great work of restoration, of which the cathedral of Bristol stood in sore need, began in 1866. Mr. Edmund Street, the architect, wisely decided not to attempt to rebuild the nave in the Norman style, but rather to take as his model the Decorated choir of Abbot Knowle. The result is eminently satisfactory. Although the work of the modern architect displays a greater variety of ornament than the older portions of the church, nave and choir are essentially in harmony with one another. In the western limb, as in the eastern, two distinctive features are to be noticed—the absence of a clerestory, and the deep, projecting buttresses. The entrance to the cathedral is now through a porch on the north side. The west front is flanked by two massive, well-proportioned towers, which impart an air of dignity to the building. The stained glass in the nave, designed by the late Mr. Street, and executed by Hardman, are among the best modern specimens of the art. The restoration will be completed by the addition of a central tower, which is at present in course of construction.

Of the monuments in Bristol Cathedral, by far the most interesting are those which lie in the curious recesses designed by Abbot Knowle. Similar recesses are found nowhere else, except at Berkeley and St. David's. The great Abbot Knowle himself, who built the choir, is buried in one of them. In another, on the south side of the choir, is to be seen the tomb of Abbot Newland, who flourished at the end of the 15th century, and energetically devoted himself to the architectural well-being of his church. We have already mentioned the fact that the Berkeleys were ever the patrons of the Augustinian monastery at Bristol. It is not surprising, therefore, that several members of their family lie buried within the choir of what was once the church of St. Augustine's. The



tombs of Thomas, Lord Berkeley, and Maurice, Lord Berkeley, both of whom died in the 13th century, are worthy of careful inspection. In the south transept is a monument to one who was perhaps Bristol's greatest bishop, Joseph Butler, author of "The Analogy of Religion." This prelate, it is true, held office but a short time at Bristol, whence he was translated to Durham. It is, however, only fitting that his sojourn in the southern city should be commemorated. Among other noteworthy bishops of Bristol should be mentioned Richard Fletcher, who is famous principally on account of his more famous son, John Fletcher, the dramatist, and Trelawney, one of the seven bishops, whose memory will always be kept green by those stirring lines:—

"And have they fixed the where and when?
And shall Trelawney die?
Here's twenty thousand Cornish men
Shall know the reason why."

In 1536 Gloucester and Bristol were united to

form one diocese. The first bishop appointed to the see, thus constituted, was J. H. Monk. The united diocese has since been found to be unwieldy, and a project is now on foot to establish Gloucester and Bristol as separate dioceses.

St. Asaph.

A church has stood upon the site of St. Asaph Cathedral for upwards of 1300 years. It was St. Kentigern who is said to have founded the diocese at the beginning of the 7th century. The place which he chose for the seat of his bishopric was a piece of rising ground on the bank of the river Elwy, and for many centuries the foundation of St. Kentigern was known as Llanelwy. Before coming to Wales, Kentigern had been driven from Scotland, and, on his return to the latter country, he resigned the see to Asaph, a monk of Llanelwy. All that we are told of Asaph, his very existence even, is legendary; but after his canonisation his name was given to the see, over which he is said to have once presided.



A little church—no doubt of wood served the purpose of the early worshippers, but only for a brief period. The spot upon which it was built was exposed to the mischances of war, as well as to the fury of wind and storm. It is strange that St. Asaph alone of the Welsh cathedrals stands on a hill. The priests of old recognised the fact that Wales was little more than a battle-field, and, as a rule, built their churches by the bank of a stream, or within the shelter of a valley. The fate of St. Asaph has amply proved the wisdom of their choice. Of the primitive cathedral of wood we know nothing; in fact, neither record nor tradition has anything to say of St. Asaph until the 12th century. In 1188 Archbishop Baldwin visited the far-distant city among the Welsh hills to establish Canterbury's ecclesiastical jurisdiction over Wales. A Norman cathedral had by that time replaced the wooden church at St. Asaph; but, during Edward I's war with Llewellyn, this was destroyed by the English, and nothing is now left of it but one solitary capital. It is about the same period that it was seriously proposed to remove the see to Rhuddlan. This proposition, however, was never adopted; but, instead, Bishop Anian began to rebuild the ruined church from its foundations. Anian did not live to carry out his design, and it was not until the middle of the 14th century, in the episcopacy of David, that the new cathedral was completed.

Peace reigned in St. Asaph for but one half century, and then fire and sword fell upon it once more. This time the Welsh destroyed their own cathedral. During the revolt of Owen Glendower against the English, the Church of St. Asaph was, according to a 15th century record, "brent and utterly destroyed." This is, no doubt, an exaggeration, as there still exist in the nave and transepts distinct traces of Anian's work. At the same time considerable damage must have been done, especially to the woodwork and more perishable parts of the building. For about eighty years disorder seems to have prevailed in Wales. At any rate, no attempt was made to repair St. Asaph's Cathedral until the episcopate of Redman (1471—1495), who re-roofed the church, fitted it with fresh stalls, and placed a large Perpendicular window in the choir.

At the time of the great Rebellion St. Asaph's fared badly. The post went through it, and the cathedral was made to serve the double purpose of stable and inn. Under such treatment it naturally fell into disrepair. Bishop Barrow (1670—1680), however—the uncle of the celebrated Isaac Barrow—carried out the restoration thus necessitated. Towards the end of the 18th century the beauties of the choir were entirely concealed by plaster and whitewash. At the same time Bishop Redman's east window was replaced by what purported to be a copy of the great east window at Tintern Abbey. Finally, about the year 1810, the roof was so far lowered as to entirely hide the clerestory from the interior. It will thus be seen that the restoration, which was some years ago entrusted to Sir Gilbert Scott, was not undertaken

without sufficient reason. The sins of ignorance committed in the last century have now been atoned for, and the interior of St. Asaph Cathedral, although plain, is at least refined. The best view of the exterior is to be obtained from the south-west. The church is fortunate in its situation upon rising ground, and its beauty is heightened by the exquisite colour of the red sandstone, of which it is for the most part built.

St. Asaph cannot boast that its see has been occupied by many celebrated divines; nor does its cathedral contain many monuments either of historic or artistic interest.

Newcastle.

The Church of St. Nicholas, at Newcastle, is the most prominent object in the great Tyneside city. Its flying spire is always visible through the smoke which rises from the thousand factory chimneys around it. In whatever direction we go, it always confronts us. Hemmed in on all sides by buildings, it seems, in a peculiar sense, to be part and parcel of the city. When the diocese was established in 1882, the choice of a church in which to place the bishop's throne was never doubtful. It was felt at once that the Church of St. Nicholas was most worthy of this dignity; for not only is it a church of some architectural pretensions, but it is not wholly destitute of association or tradition. The first church which stood upon the site of what is now Newcastle Cathedral was built as early as 1091. At the beginning of the 13th century, however, it was burnt down, and restored in the Transitional style. The nave of the church, as we see it to-day, was built about 1350, and rather more than a century later the tower, with its lofty spire, was finished.

The Church of St. Nicholas was not an adjunct to any religious foundation. It belonged exclusively to the citizens of Newcastle. The expense of building it was defrayed by the sturdy merchants, to whose energy the prosperity of the town itself was due. And so we hear that the east window was built, not by priest or bishop, but by plain Roger Thornton, merchant, of Newcastle. The same is the case with other portions of the church.

The Cathedral of Newcastle is by no means unpleasing in appearance. Its low, long-roofed choir and nave, and its great west tower, possess an undeniable solemnity. On the south side of the choir is a library, built in the classical style, which prevailed in the last century. The interior is excessively plain; the choir even is without stalls. But much may be done in the way of decoration to remedy this defect. One peculiarity of the church is the number and magnificence of its chantries. It was in these that the prosperous citizens of Newcastle, whose wealth had been lavished upon the church, received the honour of burial. They contain many monuments of considerable interest, alike from an artistic and historical point of view.



Manchester.

Manchester, like Newcastle, is one of the more recently constituted dioceses, and was only established in 1848. The Church of the Blessed Virgin, St. George and St. Denys, was in that year chosen as its cathedral. Of the history of this edifice records tell us but little. It stands upon the site of an ancient parish church, which was raised to the dignity of a collegiate church in 1422. The first warden of the college was John Huntingdon, and he it was who built the present choir. The nave is, perhaps, somewhat earlier in date than the choir, while the chapels on the north and south sides of it are considerably later. The church has a very simple ground-plan. The choir and nave are equal in length, consisting of six bays each, and there are no transepts. Additional chapels have been built on almost every side of the building; and the result of this is, that both nave and choir may be said to have double aisles. It will be seen

at once that the church is of an unusual width. At the west end is a lofty tower, which was built quite recently by Mr. J. P. Holden. The original Perpendicular tower, which dated from the beginning of the 15th century, was found to be insecure, and, somewhat unwisely, pulled down. A careful restoration would, no doubt, have been possible, and it is only in cases of extreme necessity that the removal of ancient monuments is justifiable.

The Cathedral Church of Manchester can by no means be called impressive. It possesses but little of the grandeur which we have learnt to associate with the great English cathedrals. Its main features are more suggestive of a fine parish or collegiate church. It is uniformly Perpendicular in style, and has no triforium. Its wide, depressed clerestory windows testify to the late period at which it was built. The flat roof of both nave and choir detract considerably from the general effect. A word of praise, however, must be given to the canopied stalls of carved wood, which are of extraordinary magnificence. The stained glass of the windows is modern, and of little merit; nor are there many monuments worthy of notice. In the south choir aisle is a statue, by Baily, of Thomas Fleming, a local worthy; while

in the south aisle of the nave is a monument by the younger Westmacott, representing the Good Samaritan, which was erected in honour of Dauntsey Hulme. Nor must we pass over Theed's statue of the benevolent Humphrey Chetham, which stands at the end of the north choir aisle. Chetham, who was born in 1530, made an immense fortune by trading in "fustians." He generously devoted his wealth to the welfare of his native town, and was the founder of the Chetham Hospital, where a certain number of boys receive a free education. He also established the Chetham Library. No better proof of the reverence in which he was held in Manchester can be adduced than the fact that the Lady Chapel to the east of the choir is now known as the Chetham Chapel. This chapel was built about 1518 by a warden of the collegiate church, named George West. It is square in shape, and late Perpendicular in style. The whole of the outer north aisle of the choir is occupied by the Derby Chapel, which was founded in 1513







by James Stanley, Bishop of Ely, and warden of the college at Manchester. This prelate, who was the son of Thomas Stanley, first Earl of Derby, was less a priest than a man of the world, and, no doubt, owed his preferment in the church exclusively to his powerful connections. He now lies buried in the small chapel called the Ely Chapel, which is built on to the Derby Chapel, and in one of the stained glass windows of which is a figure representing him.

The history of Bangor, the place of the "Fair Choir," carries us very far back into the past. Tradition

says that the see was founded by St. Deiniol, who was himself the first bishop of the diocese of North Wales. In all probability a church was built at Bangor under his auspices in the latter half of the 6th century. Although built of wood, it must have possessed some beauty of style, or it could scarcely have given the name of "Fair Choir" to the city which grew up around it. For some centuries this early church escaped destruction, and apparently was still standing when the Normans came. At any rate, we are told that it was razed to the ground in 1071, and that during the following century a Norman cathedral was built upon its site. Since that time many misfortunes have fallen upon Bangor Cathedral, and yet some few traces of the 12th century work remain to us to-day. The foundations of the apse, which terminated the Norman choir, were brought to light during Sir Gilbert Scott's restoration; and there are still to be seen a buttress and an arch, which have survived the shocks of 700 years. In the war which disturbed Wales in the 13th century, Bangor Cathedral, like the great church at St. Asaph, was levelled to the ground. Edward I., however, took great interest in the diocese and its bishop, Anian, who had christened the infant Prince of Wales at Carnarvon. The rebuilding of the church, therefore, at once commenced with the royal encouragement. It is uncertain at what date the new cathedral was finished. Its rededication may very probably have taken place about the middle of the 14th century. It is upon Bishop Anian's church, as we shall see presently, that the recent restoration was, as far as possible, modelled. Once more the catastrophe which caused the partial destruction of St. Asaph overwhelmed Bangor. In 1404 the latter cathedral was left a heap of ruins by Glendower's troops. With the exception of a few buttresses in the south transept, scarcely one stone was left standing upon another.

For nearly a hundred years nothing was done to repair the damage; in fact, it was not until the end of the 15th century that the work of restoration seriously commenced. In the episcopate of Bishop Deane (1496—1500) the choir was rebuilt; while to Bishop Skevington we may ascribe the nave and transepts, as well as the west tower. Thus, about 1530, was the fourth cathedral finished at Bangor. It was, of course, late Perpendicular in style; but the old materials had for the most part been built

again into the walls. It is this church, with important modifications, that we see to-day.

At the Reformation, Bangor seems to have fallen into bad hands; for Bishop Bulkeley, who was appointed to the see in 1541, seems to have sold, for no other reason than his own personal enrichment, not only the church bells, but the episcopal vestments. We cannot do better than set forth his enormities in the quaint words of old Thomas Fuller:—"Being bred Doctor of Laws, he had either never read, or wholly forgotten, or wilfully would not remember, the chapter 'de sacrilegio;' for he spoiled the bishopric and sold the five bells; being so over-officious that he would go down to the sea to see them shipped, he was himself suddenly deprived of sight, who had deprived the tower of Bangor of the tongue thereof."

Fifty years later carved timber ceilings were placed in the nave and transepts by Bishop Rowlands, and this was the last alteration carried out before the Civil War. The zeal of the Puritans manifested itself at Bangor very much as it did elsewhere. The adornments of carved wood and stained glass were wantonly destroyed, and Cromwell's soldiers left the building desolate. Throughout the 18th century the cathedral of North Wales suffered neglect. Eighty years ago it was defaced by Bishop Cleaver, who substituted deal boarding for the carved timber ceiling of Bishop Rowlands. Considerable repairs were carried out in 1824, but it was not until after Sir Gilbert Scott had published his report in 1866 that a complete restoration was contemplated.

Bangor Cathedral, as we see it to-day, is to all intents and purposes a new building. To the architect who undertook to restore it two alternative courses were open. It was possible to do whatever was necessary to ensure the security of the church without altering its Perpendicular character. On the other hand, it might be thought advisable to disregard the work of the 16th century architects, and to bring back the edifice into harmony with Bishop Anian's design. Sir Gilbert Scott chose the latter course in a portion of his work, and, whatever we may think as to the wisdom of this choice, we must acknowledge that the architect has performed his task with consummate skill. We have already pointed out that Bishops Deane and Skevington, who rebuilt the cathedral in the 16th century, employed the old materials wherever he could. An abundance of evidence was thus forthcoming as to the style of the earlier cathedral. This evidence Sir Gilbert Scott turned to excellent account. It is in the restoration of the transepts that he has displayed the most extraordinary ingenuity. He found large Perpendicular windows in both the north and south ends. A careful examination of the walls enabled him to build up two exquisite Decorated windows out of the materials which Anian had used at the end of the 13th century. The choir has undergone extensive repairs, but, as far as its style is concerned, remains very much as Bishop Deane left it about the year 1500.



In the choir are to be seen two interesting 14th century tombs, one of which is said, upon scanty authority, to be Bishop Anian's. With these exceptions there are few monuments of importance at Bangor.

Bangor Cathedral, like the great churches at St. David's and Llandaff, is situated in a hollow. Hills rise up on every side to shelter it. Yet this protection has availed it nothing. It has suffered more complete destruction even than St. Asaph's Cathedral, which church it strangely resembles in point of history. But peace has now fallen upon the valley of the "Fair Choir," and at length the beauty, of which war and ignorance had robbed its church, has been restored to it.

Bath has been an important city from very early times. The sheltered Somerset valley is just the spot in which we should imagine

the Roman invaders would choose to linger. Many a graceful villa, no doubt, was built on the slopes of the surrounding hills, and a Pagan temple is said to have stood on the site now occupied by the Abbey. With the conversion of Britain to Christianity, the evidences of the Roman settlement gradually disappeared. At the end of the 8th century Bath had long ceased to be the centre of Pagan worship, and was instead the seat of a Benedictine Abbey. The church attached to this abbey was, no doubt, of small dimensions and primitive in style. At any rate, John of Tours, who was appointed Bishop of Wells in 1088, set himself to replace it by an enormous church of Norman design. Bishop John regarded Wells as a village, altogether unworthy to be the centre of a diocese, and accordingly he removed his see to Bath. The wonderful church which he had built naturally became the cathedral. But John's successors gave their allegiance to Wells, and though in the episcopal title Bath has ever since taken the precedence, the latter city itself was for many hundreds of years forgotten by its bishops. The great Norman cathedral, no more than the nave of which is occupied by the present church, was positively allowed to fall into ruin, and nothing but a few bases of pillars is now left of it.

In 1500 Bishop Oliver King had a "vision of angels ascending and descending." At the same time a voice said to him, "Let an Oliver establish the Crown and a King build the Church." This he took as a Divine command to restore Bath Abbey, and he commenced the work at once. A repre-



sentation of Bishop King's vision is still to be seen on the west front of the church. Three years after the laying of the foundation-stone Oliver King died, and the work was carried on by Priors Byrde and Holway. It had only been finished a few years when the Reformation came. The abbey was, of course, put down, and the monastic buildings destroyed. The church was offered to the inhabitants of Bath for the paltry sum of 500 marks, but they declined to purchase on these terms. The building was then stripped of its glass, lead, iron, and bells, which were sold to merchants. With neither roof nor glazing, and shamefully mutilated, Bath Abbey must have presented a pitiful appearance when, in 1560, it was presented to the city. The choir was almost immediately so far rebuilt as to render possible the performance of services within it; the nave, however, remained a ruin. It is to the generosity of Bishop James Montague that the thorough restoration of Bath Abbey was due. This munificent prelate, who was appointed to the see in 1608, at his own charge placed a fresh roof upon the nave, and at the same time rebuilt the west front. About the same period Bath Abbey became a parish church, and it was as such that it passed through its golden age. In the last century, when the popularity of the pump-room was at its height, it was by a tablet in the abbey that Bath distinguished her more celebrated visitors.

But notwithstanding the wealth and brilliance of the city, its abbey was permitted to fall gradually into decay. The work of restoration was entrusted to Sir Gilbert Scott in 1860, and was not completed until 1874. The most important change then carried out was the substitution of fan-tracery vaulting in the nave for the richly-panelled ceiling of the worthy Bishop Montague.

The peculiarity of the abbey church at Bath is, that it is built entirely in the Perpendicular style. Unlike the majority of the great English churches, it was not added to from time to time. It was, in fact, only commenced when Gothic architecture in England had reached its final stage. It possesses, in a very high degree, the lightness and elegance of proportion which we find in buildings of the period to which it belongs, though in solemnity and impressiveness it cannot for a moment be compared to churches of an earlier date. Its situation in the midst of the city is admirable, and it can be seen with advantage from every point of view. The graceful effect of its exterior is much heightened by the flying buttresses which support the clerestory of the nave and choir. On entering the church we are struck at once by the lofty east window of seven lights. Unfortunately its glazing is modern, and of little artistic value. It will be noticed at once that there is no triforium, but a clerestory of unusual height. The transepts have no aisles, and are so narrow that the central tower, instead of being square, is an oblong.

The abbey is extraordinarily rich in monuments of the dead, the majority of which are placed within

the sacred building, not because it served as a cathedral, but because it was a parish church. We do not find commemorated here a long line of distinguished bishops or meritorious deans, but rather a motley crowd of actors, authors, officers, and *flâneurs*. It was to the villas of Bath that the fashionable world used once to repair to take the waters, and to die. A prominent figure in the pump-room generally won the honour of burial in the abbey, which became so full of monuments as to justify the epigram—now, perhaps, a trifle hackneyed—

"Each niche, well filled with monument and bust,
Shows how Bath waters serve to lay the dust."

We have only space to mention a few of those in whose honour monuments or mural tablets have been placed in Bath Abbey. Among them are the great Lord Byron's father; Quin, the actor; Malthus, the author of the celebrated "Essay on Population;" and Beau Nash, the "King of Bath."

The site upon which St. Paul's Cathedral stands is full of interest. There is an old tradition, which savours more of romance than reality, that in ancient times,

St. Paul's.

when London was a stronghold of the Romans, the high ground above Ludgate Hill and the Thames was occupied by a Temple of Diana. The excavations which Sir Christopher Wren found necessary before rebuilding St. Paul's practically disposed of this legend. In the successive strata beneath the foundations of the old church innumerable interesting relics were discovered. The place had apparently served many generations of men as a burying-ground. At any rate, there were brought to light mediæval tombs, Saxon coffins, Roman funeral urns, and British graves; but no trace was to be seen of a heathen temple.

Nor is the story that, in the time of King Lucius, London was one of the three English archbishoprics, much more worthy of credence. It is not until we come to the reign of Ethelbert that we feel ourselves on safe ground. This monarch built and endowed the first cathedral dedicated to St. Paul, and Mellitus was appointed first bishop of the diocese. How long the early church lasted we cannot say. But this much is certain, that by 1087 it had entirely disappeared. A Norman church was commenced about that time by Bishop Maurice, under whose munificent successor, Richard de Balmes, enormous progress was made with the work. The building was yet unfinished when, in 1140, considerable damage was done to it by fire. A hundred years later the small Norman choir was replaced by a magnificent one of Early English style. This was the handiwork of Roger Niger, one of the most distinguished prelates of his day. His unceasing opposition to the foreigners, who then as now regarded London as a legitimate place to spoil, entitles his memory to respect.

In 1240 the cathedral was dedicated for the

second time. From that time to the Reformation it was characterised by extraordinary wealth and splendour. The shrine of St. Erkenwald, the fourth bishop of London, which was behind the high altar, was visited by pilgrims innumerable, who seldom came empty-handed. And all the while St. Paul's was the rallying ground for the citizens of London. Here it was they met before the signing of the Magna Charta, and here they swore allegiance to Simon de Montfort. In St. Paul's, too, took place many a gorgeous ceremonial, many a royal thanksgiving.

In the reign of that unhappy monarch, Edward II., the people of London rose in revolt against his unscrupulous favourites. The Bishop of Exeter, above all, aroused their anger. Not content with razing his palace in the Strand to the ground, they seized the wretched prelate as he was seeking sanctuary in St. Paul's, tore him from the very door of the cathedral, and beheaded him in Cheapside. When, on the death of Richard II., it was bruited about that the king was still alive, his body was exposed in St. Paul's to convince the citizens that he was really no more. And there, says the chronicler, Henry Bolingbroke covered the bier of the monarch, to whose throne he succeeded, with cloths of gold. A ceremonial in St. Paul's seems to have marked every stage in the great struggle between the Houses of York and Lancaster. Here the short-lived peace was ratified after the battle of St. Albans. Here, soon afterwards, Edward IV. received his crown; while when Warwick, the king-maker, was killed at Barnet, his body was for three days exposed in St. Paul's for the mob to gaze upon. Henry VII. celebrated the defeat of Simnel by two days of thanksgiving in St. Paul's. It was in St. Paul's, too, that the same monarch's unhappy son, Prince Arthur, was married to Katharine of Aragon. But the history of St. Paul's is really

the history of London, and we have only quoted these few incidents to show how many scenes in our national drama have taken place in the Cathedral of St. Paul. At the north-east corner of the church stood the famous cross from which so many stirring discourses have been delivered. It was built by Kemp while the wars of the Roses were still in progress, and was destroyed by the Puritans twenty years before the great fire reduced St. Paul's Cathedral to ashes. The citizens thronged round the cross to hear the preacher very much as they do now-

a-days to listen to the orators of Hyde Park, while royal personages and nobles sat in a gallery which ran along the eastern arm of the church. The political and civic importance of St. Paul's led to a curious result. It became the favourite lounging-place of the idlers of the town. In the nave of the Cathedral dandies, swashbucklers, hucksters, pick-pockets, and loafers of all sorts met together and turned the house of God into a den of thieves. There it was that penniless adventurers loitered in the hope that some wealthy friend would give them a dinner. And hence arose the proverbial saying, "To dine with Duke Humphrey," popular error ascribing Beauchamp's tomb to the "Good Duke," who, as we have seen, was in reality buried at St. Albans. Thus the aisle of St. Paul's served the double

purpose of the modern club and public-house bar. It was the recognised place for gossip and rendezvous of all kinds. In the reign of Mary it became necessary to check this impiety by legislation. A law was passed forbidding barrels of beer or baskets of provisions to be carried into the church. At the same time, it was enacted that neither horses nor mules should be led through it. A further clause was added a few years later, prohibiting the drawing of swords or the shooting with hand-guns within the sacred edifice. That the need should ever have arisen for the passing of such



laws seems to us almost incredible; yet we have only to turn to the works of the dramatists of the Elizabethan age and the Restoration to see how universal a custom was the desecration of St. Paul's.

But disaster was in store for London's great church. In 1561 the lofty steeple was struck by lightning and set on fire. The conflagration spread, and much damage was done. The city at once bestirred itself to collect money for its restoration, and in an incredibly short space of time a new roof had been placed upon the church. The steeple, however, remained a ruin until the great fire.

That ineffective monarch, James I., made a great pretence of restoring St. Paul's. On one occasion he even went so far as to order that materials and money should be collected for the purpose. The Duke of Buckingham was, however, building a palace near the river about the same time, and the stone with which it was intended to rebuild the cathedral steeple was employed to build the duke's water-gate.

No serious steps were taken until the episcopate of Laud, who, by "levying taxes on recusancy and moral delinquencies," was enabled to raise a considerable sum of money. Inigo Jones superintended the work with more zeal than discretion. He rebuilt the side walls in a spurious Gothic, and placed a classical portico at the west end. The latter was built chiefly to serve as a promenade, and so to give the loafers, who had for so many centuries crowded in St. Paul's, no excuse for desecrating the church itself. The work of restoration was still going on when the Puritans gained the ascendancy. It is needless to say that operations were at once suspended; the scaffolding even, which was still standing, was dragged down and sold. The consequence of this was that the south transept became a ruin. But worse treatment followed. The church itself was turned into a cavalry barrack, and Inigo Jones' portico was converted

into shops. St. Paul's cross, with its interesting pulpit, were utterly destroyed.

The condition of St. Paul's, on the return of Charles II., can scarcely be imagined. Everything that ignorance and fanaticism could suggest had been done to destroy the sacred building. Proposals as to its restoration were being made, when, in 1666, the great fire levelled the whole building to the ground. Great as was the devastation wrought by the great fire, it destroyed nothing so rich in association and architectural beauty as "Old Saint Paul's." The

hallowed building in which so many events of importance to our national life had taken place was levelled to the ground. Very few memorials escaped the ruin. The cathedral was adorned by many monuments of great interest. Within its walls were buried St. Erkenwald, one of London's earliest bishops, as well as two Saxon kings. Of tombs belonging to a later age there was no dearth. "Old John of Gaunt, time-honoured Lancaster," lay there with his wife. The memory of many of the great statesmen of Queen Elizabeth's reign was kept green in St. Paul's, where tombs of Sir Philip Sydney, Sir Francis Walsingham, and Sir Christopher Hatton, the dancing chancellor, were to be seen. All these monuments perished, and all that is now left to remind us of St. Paul's before the fire is a figure of

Dr. Donne in his shroud, and a fragment of a statue of Sir Nicholas Bacon. This rendered immediate action imperative. Charles II. evidenced his interest in the work by promising an annual contribution of £1,000. But we have no record that he ever carried his promise to fulfilment. The expense of building was chiefly defrayed by the coal dues. As to who should be the architect of the new building, there was never either controversy or doubt. "You are so absolutely necessary to us, that we can do nothing, resolve on nothing, without



Nave, looking East

you." Thus wrote Dean Sancroft to Wren immediately after the fire, and by public acclamation Wren was chosen to be the architect of the new St. Paul's. He was, in fact, entrusted with the rebuilding of the whole city, and we can easily imagine with what pride he looked forward to the embodiment of his theories in a great cathedral church. He was, however, harassed at every step by the ignorance and jealousy of the Commission which was set over him. His first design was disapproved of by the clergy, because it was in the form of a Greek cross. His second design, which received the benign approval of the king, was thoroughly unsatisfactory; but, fortunately, the architect reserved to himself the right of modifying it as he thought proper. In 1675 Sir Christopher himself laid the first stone. The whole nation contributed with a lavish hand towards the new church, which soon began to rise upon the ashes of old St. Paul's. To clear away the materials of the old building was no slight task; but Wren did not shrink at it. He never lost sight of the fact that he was building, "not for a day, but for all time." No pains, therefore, were spared to obtain a firm and lasting foundation. There is an old story that one of the first stones that was removed from the site had inscribed upon it "Resurgam," and this was taken as a happy omen. Stone quarried in the island of Portland was used throughout, and so great a task was its transit that new roads had to be constructed for the purpose. The work went on uninterruptedly, and on December 2nd, 1697, twenty-two years after the foundation-stone had been laid, the choir was opened for worship. On that day the first sermon was preached in the new cathedral by Bishop Compton, on the text, "I was glad when they said unto me, 'Let us go into the house of the Lord.'" We have already referred to the persistency with which the Commission thwarted and harassed Wren. Their opposition now became more determined than ever. First of all, they insisted that the choir should be separated from the rest of the church by the organ-screen, an arrangement which was adopted in defiance of the architect's advice. Utterly unable to appreciate Sir Christopher's great work, they had the effrontery to charge him with purposely delaying the completion of the building, that he might the longer draw his magnificent salary of £200 a year. They therefore decided to pay only half the sum until the work was finished. Wren, however, intent only upon the completion of his cathedral, heeded not their insults, and in 1710 had set the final stone to the great dome. A fresh quarrel now broke out as to the decoration of the interior. Sir Christopher was very properly anxious that the cupola should be adorned with mosaics, but the Commission had made up their mind that Sir James Thornhill should decorate it with paintings. It is needless to say the latter course was adopted. That Sir Christopher was right and the Commission wrong was afterwards abundantly proved. Thornhill's pictures were not only contemptibly poor in style

and colour, but they soon began to show the effects of time, and eventually they began to fall away altogether. A project has been set on foot to fill the spandrels surrounding the dome with more fitting decoration. Two designs have been already executed, and it is to be hoped that something more may yet be done for the interior adornment of the church. In direct opposition to Wren's wishes, the church was surrounded with heavy iron railings. Here again Wren has at last triumphed. Less than fifteen years ago the iron railings, to which the architect properly objected, were removed from the west front, and the view of the exquisite portico is no longer interfered with. But petty insults did not content these Jacks-in-office. They at last decided to procure their architect's dismissal. In this, too, they were successful, and one Benson, whose name has ever since been covered with contempt, actually replaced one of the greatest masters of his craft that England has ever known.

But in the estimation of posterity the triumph is with Wren. Over the portico of the north transept is written, "SI MONUMENTUM REQUIRIS, CIRCUMSPICE," and these simple words are Wren's epitaph. As long as the glorious church which his genius conceived overshadows the city, so long will Wren's name and fame survive.

Leaving the architect, let us glance for a moment at his work. In one respect, St. Paul's Cathedral is unique among the cathedral churches of England. It is the only one which is built in the classical style. In the 17th century Gothic architecture was dead. Henry VII.'s chapel at Westminster is practically the last example of the style which had flourished so long in England. On the Continent of Europe the revival of classical art and architecture established itself early. The revolution in taste, which directed attention to classical architecture, took place in Italy in the 15th century. The revival of classical learning throughout Europe could not fail to excite in men's minds a desire to know something of the art of the Greeks and Romans. The ancient orders were studied with enthusiasm, and the principles deduced therefrom were applied with great ingenuity to modern buildings. Town-halls, houses, churches, edifices such as the Romans had never dreamt of, were profusely decorated with the pillars, pilasters, and pediments distinctive of the architecture of classical times. This decoration had too often lost its meaning in the profusion with which it was employed; but it exactly hit the taste of the period, and exercised an immense influence on the art of Europe.

Gothic architecture had never been practised with much success in Italy, and there the classical style triumphed after a very brief struggle. The Italian architect had always before him admirable models, and it is not surprising that he soon attained great skill in adapting ancient forms to the requirements of modern architecture. From Italy the classical style was introduced into France, where it was speedily appreciated, and to Germany and England, where it



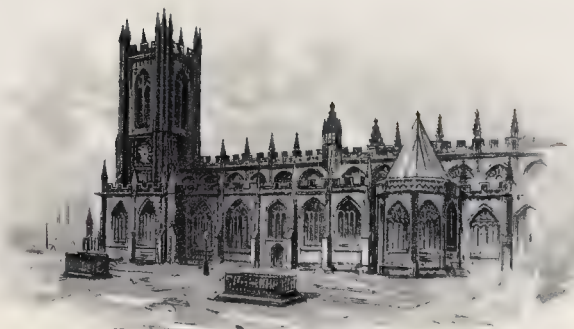


WORCESTER CATHEDRAL.

North View.

established itself with some difficulty. In England, indeed, the earliest buildings in the new style were the work, not of native architects, but by Italians, patronized by the English court. There was, moreover, in England a long period of Transition. Henry VII.'s chapel itself may be quoted in evidence of this fact, for, while the chapel is late Gothic, in style, the tomb of the monarch, the work of Torregiano, is

purely classical in design. English architects, even after they had accepted the classical ideal, did not altogether forget the traditions of their country. The Renaissance churches of England continually display reminiscences of Gothic architecture. The spire, for instance, a distinctively Gothic feature, was applied by Wren to many classical buildings with admirable effect. The great end always kept in view by the



St. Paul's Cathedral

in striking contrast to the almost eccentric picturesqueness of the Gothic style. The outside walls of the buildings of the 16th and 17th centuries are generally faced with large squared stones or with plaster, which gives them an effect of uniformity and smoothness. The Gothic system of ornament entirely disappears, and its place is taken by the details peculiar to Græco-Roman architecture. Corinthian or Composite columns are surmounted by an architrave, and pilasters are added everywhere for the sake of ornament. And this brings us to what is really the defect of the style under discussion. In ancient Greek architecture, every column or pilaster had some structural value. It always had something to support. But in buildings belonging to the revived classical style hopeless confusion is caused by the introduction of innumerable columns and pilasters, which, though apparently an essential part of the design, are only due to a tasteless love of decoration. Classical porticoes constantly recur, and pediments are, as a rule, placed over them. Windows are either semi-circular or flat-headed, but never pointed. It is the dome which gives the great buildings of the Renaissance style their peculiar effectiveness. For some reason or other, the architects of the Gothic period made no attempt to introduce the dome into their buildings, but at the Renaissance it was restored to the place of honour which it occupied in the estimation of the Roman architects. A glance at our own St. Paul's will convince us that in attaching a high value to the dome as an architectural feature, the Roman architects were amply justified. We have already mentioned one defect in classical style—an over-profusion of ornament. There yet remains another, to which we must call attention, and that is the employment of plaster. This material, which is cheap and easily worked, is not only used for the facing of walls, but from it all kinds of decorations are modelled. But beyond its cheapness it has little to recommend it. It is extremely fragile, and rarely artistic. In examining St. Paul's Cathedral, it



Cathedral

architects of the Renaissance was symmetry. To this all other considerations were subordinated. The apparent simplicity of design thus produced is

is well to keep in mind the above characteristics of the style to which it belongs.

But in spite of the fact that classicism was, perhaps, never thoroughly acclimatized among us in St. Paul's we can boast of one of the noblest buildings in this style which the world has seen. The ground-plan of London's great cathedral is of the utmost simplicity, and forms a Latin cross. The choir and nave are both flanked by broad aisles. Over the crossing rises the glorious dome, supported upon eight massive piers, and looking up at the cupola from below, we are lost in amazement at the skill and daring of the architect. Running round the lower portion of the cupola is the "Whispering Gallery," so called from the fact that within it the slightest whisper is audible. On the outside the dome is surmounted by a lantern, upon which are placed a cross and ball. Here Sir Christopher allowed himself to practise a little deceit. To outward appearance the lantern is supported by the dome. This, however, is not the case. A cone of brickwork within the shell in reality bears the strain of the lantern. To this trick on the part of the architect objection has been made, perhaps with justice. The dimensions of St. Paul's are as follows:—Length from east to west, 500 ft.; breadth at the transepts, 250 ft.; width of the nave, 115 ft.; height from the pavement to the top of the cross, 365 ft. It is in every respect built upon a smaller scale than St. Peter's at Rome, with which it is natural to compare it; but, externally at least, it scarcely yields in impressiveness to the great Italian church. Underneath the Cathedral lies a great crypt, corresponding in plan to the church above it. This has long been used as a burying-ground for distinguished Englishmen. The first to receive the honour of burial in the new Cathedral was, very properly, its architect, Sir Christopher Wren.

In its situation, St. Paul's is not altogether fortunate, being surrounded and hemmed in on all sides by buildings. But from whatever point of view we look at it—whether from the river or from Ludgate Hill, or even from afar—we cannot fail to be impressed by the grandeur of its proportions and design. Its magnificent west front, to which time has given so glorious a tone, and its lofty dome towering above all, strike the spectator with awe. Entering the church, however, we are struck at once by its coldness and want of decoration. The choir, it is true, is adorned by stalls, carved by the skillful hand of Grinling Gibbons; but, with this exception, there is an uncomfortable sense of colourless simplicity. For this Wren is by no means responsible; we must rather charge it on the niggardliness of the Commission. Much, no doubt, might be done by gilding and colour to obviate the defect, and one step in the right direction has already been taken. A reredos of white marble, richly gilded, the work of Mr. Bodley, has just been erected in the choir, with marvellous effect. An extraordinary richness has thus been added to the east end, which seemed before to lack both warmth and distinction.

Of the monuments which adorned the old cathedral, all perished in the fire except one representing Dean Donne in his shroud, and a fragment of a statue of Sir Nicholas Bacon. For many years the Dean and Chapter of St. Paul's refused to allow any monument to be placed within the Cathedral. It is difficult to see the reason of this prohibition; for the vast naves and transepts of St. Paul's are admirably adapted to receive sculptured decoration. Their veto was, however, at last withdrawn, and the first monument placed in the new church was one in honour of John Howard. This was followed by statues of Samuel Johnson, Sir Joshua Reynolds and Sir William Jones. With a few exceptions, the monuments which now fill the nave and side chapels are more curious than artistic. It is true, they serve to do honour to many of our most distinguished men, but they reveal to us English sculpture at its worst. The finest work of art in the Cathedral is, undoubtedly, Alfred Stevens' magnificent monument to the Duke of Wellington, which stands in the most westerly chapel on the south side of the nave. Through some perversity, it has hitherto been allowed to remain unfinished, and is so badly placed that its whole effect is lost. But none the less, it is one of the noblest pieces of sculpture ever produced by an Englishman. Many distinguished men are buried in the crypt. Under the dome lies Lord Nelson in a sarcophagus designed by Torregiano for Cardinal Wolsey. Farther eastwards stands the sarcophagus of the Iron Duke; while among the artists who have earned the honour of burial in this sacred spot are Sir Christopher Wren himself, Sir Joshua Reynolds, and Turner, the landscape painter.

A great opportunity was, no doubt, here thrown away. From the very first a false taste distinguished the monuments placed in St. Paul's. A pseudo-classic spirit so far dominated our artists a century ago that they did not hesitate to represent English warriors and soldiers as simpering, semi-nude athletes, coyly glancing at the allegorical figures which invariably supported them. In the walls of the church, too, many reliefs will be found which are more worthy to illustrate a boy's periodical than to decorate a cathedral. The harm already done is, we fear, irreparable; but a study of the monuments in St. Paul's will ever be an efficient warning to English sculptors.

The ecclesiastical traditions of Liverpool are extremely scanty, and do not carry us far back into the past. The parish church of the second city in England, which,

Liverpool.

on the foundation of the diocese in 1580, became the cathedral, was only commenced in 1699. In fact, until that time Liverpool was only a chapelry of Walton-on-the-Hill. The cathedral is dedicated to St. Peter, and, in spite of the dignity which has been thrust upon it, still has the appearance of a gaunt, ugly parish church, rather than that of a cathedral. Of architectural beauty it has nothing to boast. It is painfully deficient in style, and has been aptly described as a sort





ROCHESTER CATHEDRAL
S.E.W.



of first cousin to the church of St. Clement's Dane in London. It is fitted up with mean galleries, and the wood-work, which is its only decoration, is poor in style and hardly appropriate.

Nor can any measures be taken to fit the present building for the position which it ought to occupy as the cathedral church of an important diocese. This fact seems to have been universally recognised, and the question of a more worthy cathedral for Liverpool has long been under discussion.

Eight years, however, have now elapsed, and Liverpool has made no attempt to accomplish what the far less wealthy see of Truro has so worthily carried out. It would be difficult to account for this supineness. An energy of spirit has always animated the citizens of Liverpool in carrying out public works, as their admirable gallery of pictures abundantly testifies. Nor can it for a moment be supposed that St. Peter's Church satisfies the requirements of a cathedral. So mean and small is it that the proper performance of the regular services is almost an impossibility. There have been, however, some signs that before long the reproach which at present attaches to Liverpool will be wiped away. We must not, however, give too much credence to them. Certain definite suggestions have been made, and it is said that operations will be commenced without further delay. It has been proposed to build the new cathedral upon the site at present occupied by St. Peter's

Church; and, from many points of view, this proposal is a good one. It is unlikely that any opposition will be raised to the demolition of a building that possesses neither beauty of style nor sacredness of association. To preserve the monuments of art which are left to us is a duty which few would attempt to shirk; but we cannot feel ourselves under an obligation to preserve buildings which are devoid of either historic or æsthetic interest. The advantages offered by the site of St. Peter's are many. It is the centre of the life and bustle of the city. Though a church has stood upon it for less than two hundred years, such ecclesiastical memories as Liverpool can boast of belong to it, and to it alone. It would, moreover—and this is a point of the utmost importance—afford space for the erection of a cathedral almost as large as that of Chester. Though in the heart of the city, a cathedral built upon this site would not be too closely surrounded by buildings. Its architectural features would thus be seen to the greatest advantage. At the same time, we cannot shut our eyes to the fact that there is little likelihood that anything will be done for some years. The financial difficulty is one which should not be under-rated. The greatest difficulty has been found in raising the necessary funds; and until this task has been successfully accomplished, Liverpool Cathedral can only be built in the air. Countless objections, too, are being raised to the scheme. It is said that the grimy, smoke-charged

atmosphere of Liverpool would speedily destroy the delicate traceries and mouldings of a Gothic church. This may be so, but there is no reason why choice should be made of the Gothic style. The simpler outlines of a classical church would be less likely to be affected by atmospheric influences. An edifice, the beauty of which depends less upon the details of its decoration than upon its grandeur of proportion and symmetry of design, has little to fear from the elements. A nation that has created St. Paul's ought not to shrink from the task of building a cathedral which might rival it in style. Curiously enough, there is in Liverpool itself a building which convinces us of the practical advantages of the classical style. St. George's Hall is a model of its kind. It is a credit alike to the architect who designed it and to the city in which it stands. Hitherto factory smoke has not injured it, and it has proved itself in every way adapted to modern needs. Why, then, should not Liverpool adhere to the style which it has adopted with such good results, and build a classical church upon the site of St. Peter's? It is to be hoped that the work which has for so many years been under discussion will be commenced without delay, and that before long we may be able to record that Liverpool possesses a cathedral worthy of the city's wealth and greatness.

Truro.

From several points of view, the story of Truro and its cathedral is full of interest. Christianity flourished in Cornwall in very early times, and a Cornish bishopric was actually in existence until the middle of the 11th century. The diocese then became absorbed in that of Exeter, and for more than eight centuries Cornwall could boast of neither bishop nor cathedral. During the present century it has been more than once proposed to resuscitate the ancient see, but the project was not carried out until 1877. In that year the Cornish see was placed at Truro, and the parish church of St. Mary's was chosen as the cathedral of the new diocese. The first bishop of Truro, Dr. Benson—since translated to Canterbury—immediately on his appointment devoted himself to the building of a cathedral church. St. Mary's was in a state of dilapidation, and restoration would have availed little. It was therefore determined, in 1880, to pull down the old building, with the exception of the south choir aisle which was given over to the parishioners as their parish church. The energy of those who are interested in ecclesiastical matters at Truro is in marked contrast to the lethargy of the people of Liverpool. Though the Cornish diocese cannot boast of the wealth of the Lancashire see, there was a willing response, when an appeal was made for funds, with which to build a new cathedral. To have finished the choir and transepts of a cathedral within ten years of the foundation of the diocese is no small achievement, and this is what Truro has accomplished.

The task of designing the new cathedral was entrusted to Mr. J. L. Pearson, and worthily has he

carried it out. The church is Early English in style, and of dignified simplicity. In 1887, ten years after the foundation of the diocese, choir and transepts being finished, the church was consecrated with much ceremony. There yet remain to be built the towers and nave, but it will probably be left to another generation to carry the work to completion. We have often had to call attention to the gradual growth of our cathedral churches. We have pointed out how in many cases, when the choir was finished, the builders paused in their toil. At Truro we have seen an illustration of this in our own times. And this modern instance helps us to realise more vividly than the mere reading of history can ever do the composite character of English cathedrals. Over and over again we have seen how, from lack of funds, from political disturbance, or from some other cause, many an English cathedral church has been left unfinished for years. With the accession of a wealthy bishop, or the return of peaceful times, there has been an outburst of architectural energy. A nave or transept has then been added; the choir has been decorated with carved stalls or stained glass windows, and a tower or steeple has risen above the line of the roof. At a time when architecture was still developing, the result of an interval of fifty years in the work was frequently that the building was resumed in a totally different style. In all probability this will not be the case at Truro. The design of the Cornish Cathedral was settled before the foundation-stone was laid, and all that remains for future generations to accomplish is to build the nave and tower in accordance with the original design.

The south chapel of the old church, which, as we have already stated, was preserved for the use of the parishioners, has been incorporated in the new cathedral with much skill. The effect of this is strange. It seems almost a paradox that the only portion of the building to which time has given a harmony of tone and tint, should be far later in style than the work of the modern architect. But such paradoxes are inevitable in an age in which architecture is rather a revival of the past than a living art. To the west of this chapel rises a small tower, in which, until the great towers are finished, the bells will be placed. The baptistery, which is of exquisite workmanship, serves as a memorial of Henry Martyn, the missionary, who was born at Truro. In the north transept are to be seen several monuments of considerable interest, which were transferred to the cathedral from St. Mary's Church. The best is in honour of John Roberts and his wife, an excellent example of Renaissance workmanship.

With Truro, we take farewell of the Cathedrals of England. The history of the majority of them lies wholly in the past; their rise, and in many cases their decline, has already been recorded. With Truro, however, it is widely different; the concluding chapter of its story has yet to be told. It depends on the energy and public spirit of Cornishmen, whether their cathedral will remain a fragment, or whether it will be nobly finished as it has been nobly begun.

Epilogue

AT a recent meeting of Convocation one of our English bishops expressed an opinion that what was really needed to awaken a spirit of zeal in the Church was the creation of a score of new bishoprics. This, no doubt, is an overstatement of the case. Yet it can scarcely be denied that the present is an age of ecclesiastical energy. The last generation has seen the creation of some half-a-dozen fresh dioceses, and while we write two more are being added to the list. A project is on foot to divide Gloucester and Bristol, which were only united in 1856; while another see is being established in Yorkshire, with Wakefield as its cathedral city. The increase of the population of the country, and the democratic spirit which has lately been infused in our religion, has not unnaturally been met with a corresponding increase in the number of churches. It is, therefore, but reasonable to suppose that the necessity exists for the creation of fresh bishoprics and the building of fresh cathedrals. In some cases, as at Southwell and St. Albans, old collegiate churches were already in existence, worthy, on account of their architecture and associations, to become the seats of the newly-appointed bishops. Other cities, such as Liverpool, can only boast of gaunt, ugly parish churches, which, no doubt, served the practical purpose for which they were built, but which are too small in size, and too mean in style, to be recognised as the centre of the religious activity of a large district. And this brings us to the point which is of the utmost importance to our present subject. What is the future of ecclesiastical architecture in England? It is a mere commonplace to say that the 19th century has developed no architectural style distinctive of itself. But at the same time there can be no doubt that the artistic revival amongst us has been far-reaching and fruitful of results. The decoration of our homes and the building of our houses has, owing to the devotion of a small number of apostles, received more attention than ever before. Nor can anyone doubt for a moment that an increased interest, real or assumed, has been displayed in the higher arts of painting and sculpture. But our only advance in architecture is constructive rather than æsthetic. The present generation has attained great skill, it is true, in the use of the iron girder, but, with all its skill,

has succeeded in producing but few really noble buildings. New bishoprics are founded and richly endowed, yet for years they are left without a cathedral. What the poor monks and priests of the 12th and 13th centuries did not hesitate to undertake, we of the 19th century, with our boundless wealth and resources, have signally failed to carry out. In one case, and one case only, has a new cathedral church been built worthy of our past traditions. And this took place not in a wealthy manufacturing district, but in the comparatively poor diocese of Cornwall. The cause of this apathy may, perhaps, be sought in the practical character of our age. Our piety is just as practical as our business life. Our religious guides would, no doubt, tell us that our Christianity is no less real because we worship God, not in houses made with hands, but in spirit and in truth. And this view may be the correct one. The Protestant spirit has, indeed, set an end to the Catholic ideal of glorifying God by raising altars in His honour. To build new churches, if only of zinc, in which people may gather together for worship, and to endow new bishoprics, seems to be the modern view of religious duty. That this view is practical and democratic, no one will dispute. At the same time, we may perhaps express a regret that the spirit which considered that too much thought and care could scarcely be lavished upon a building consecrated to the glory of God, is dead among us. The worship of our ancestors before the Reformation, with its gorgeous processions and extravagant decoration, appealed to the emotions through the senses. But the tendency since the 16th century has been to entirely suppress the sensuous element in religion, and to insist only upon its devotional or intellectual side. The result of this change of view has been striking. Before the Reformation, extraordinary activity was displayed in ecclesiastical architecture; the two succeeding ages witnessed only the neglect or defacement of our cathedral churches. One brilliant exception must be mentioned to this general apathy, namely, the building of St. Paul's. The artistic energy of two centuries seems wrapped up in that wonderful edifice, which, in its own style, is scarcely to be surpassed in Europe. The present age, too, is rather appreciative than creative. The art of all

ages and all countries is before it. It is thoroughly eclectic in the matter of taste. It by no means fails to understand the classical spirit, yet it is the Gothic revival which specially distinguishes it. Many of our architects have studied with devotion and intelligence the finest examples of Gothic art. But the knowledge which they have thus acquired, they have devoted rather to the restoration of existing monuments than to the creation of fresh ones. And this is a pity. For not only have we not added to the sum of our artistic wealth, but we have witnessed the desecration of many a noble church. In too many cases our restoring architects have lacked restraint. They have not been content to stay dilapidation, and remove the tasteless additions of the last century. They must needs scrape the ancient walls till they look as though they were built yesterday; and worse than this, give their fancy rein and introduce new features which the existing structure hardly justifies. The only new cathedral which we owe to a modern architect is that of Truro, and that is in the style of the 13th century. A modern poet would scarcely be tolerated if he wrote in the style of Chaucer; and modern painting, whether wisely or not, has gone far away from the teaching of the old masters. Yet the monumental arts of architecture and

sculpture seem still in the trammels of tradition. The latter has made, and is making, a noble effort to free itself. Is the former capable of development? A revival of ecclesiastical architecture in the present age would be watched with interest. There are those among us who, in the Decorative arts, possess the greatest skill. It is true that much of our stained glass is garish in colour and poor in design, yet the glazing of many modern church windows is marked by taste and refinement. Nor are our wood-carving and mosaic pavements deficient either in style or execution. In all that old Fuller calls the "trimming," we excel; yet we seem unable to bestow "the cloth and making on a church." For these reasons, the action of the Liverpool Committee will be watched with interest. In so wealthy a centre as Liverpool, financial considerations ought not to stand in the way of a great undertaking. On the site of old St. Peter's a great church might be built worthy the best traditions of English architecture. All the resources of Decorative art might be called in to adorn its interior; and English architects might demonstrate that they not only knew how to keep in repair the heritage of the past, but are able to create something which will be regarded with admiration by future generations of men.





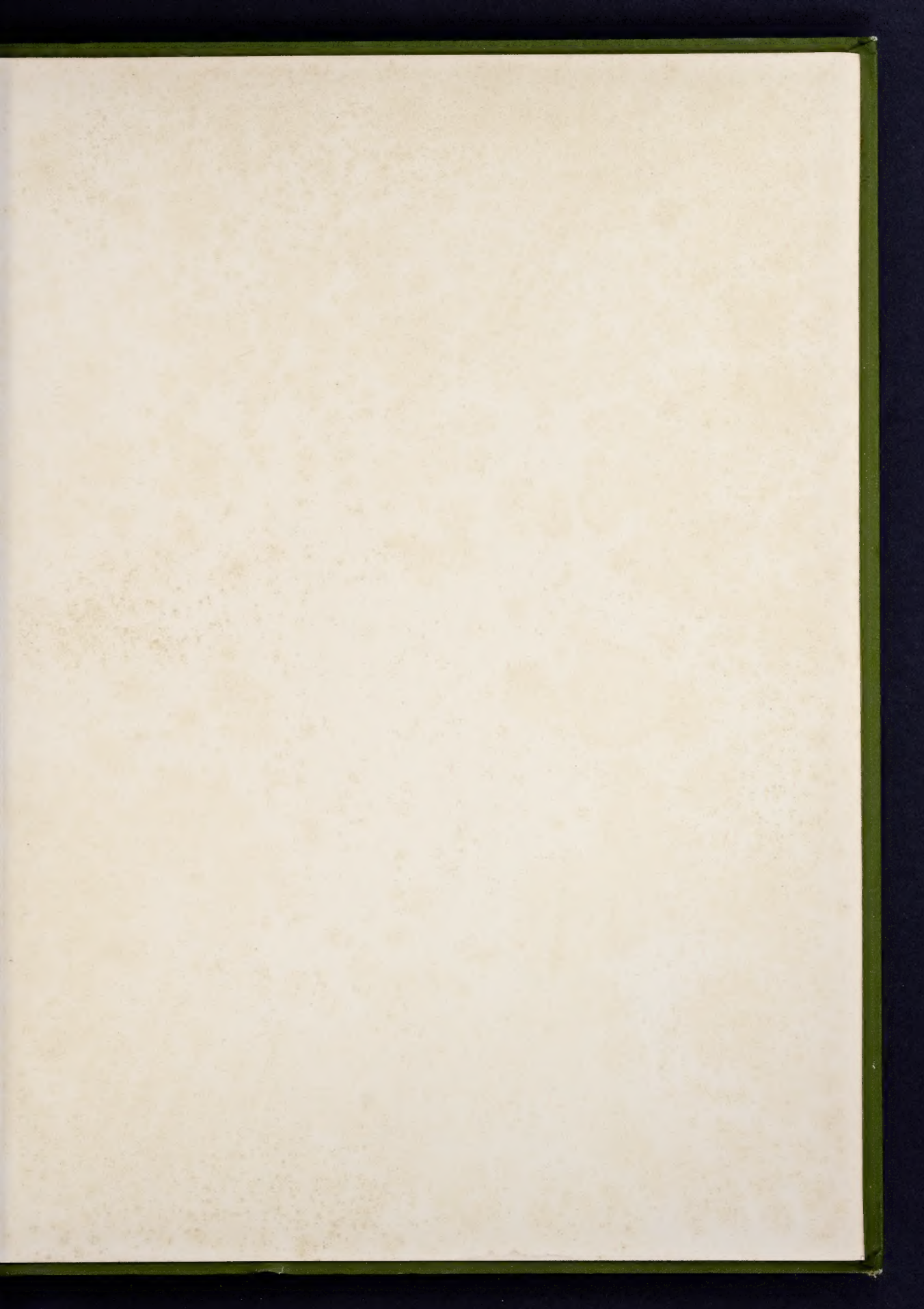


AVR. DE PIRSONS d

1841









GETTY CENTER LIBRARY



3 3125 00838 5649

